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Thirty More Great Places to Have a Party

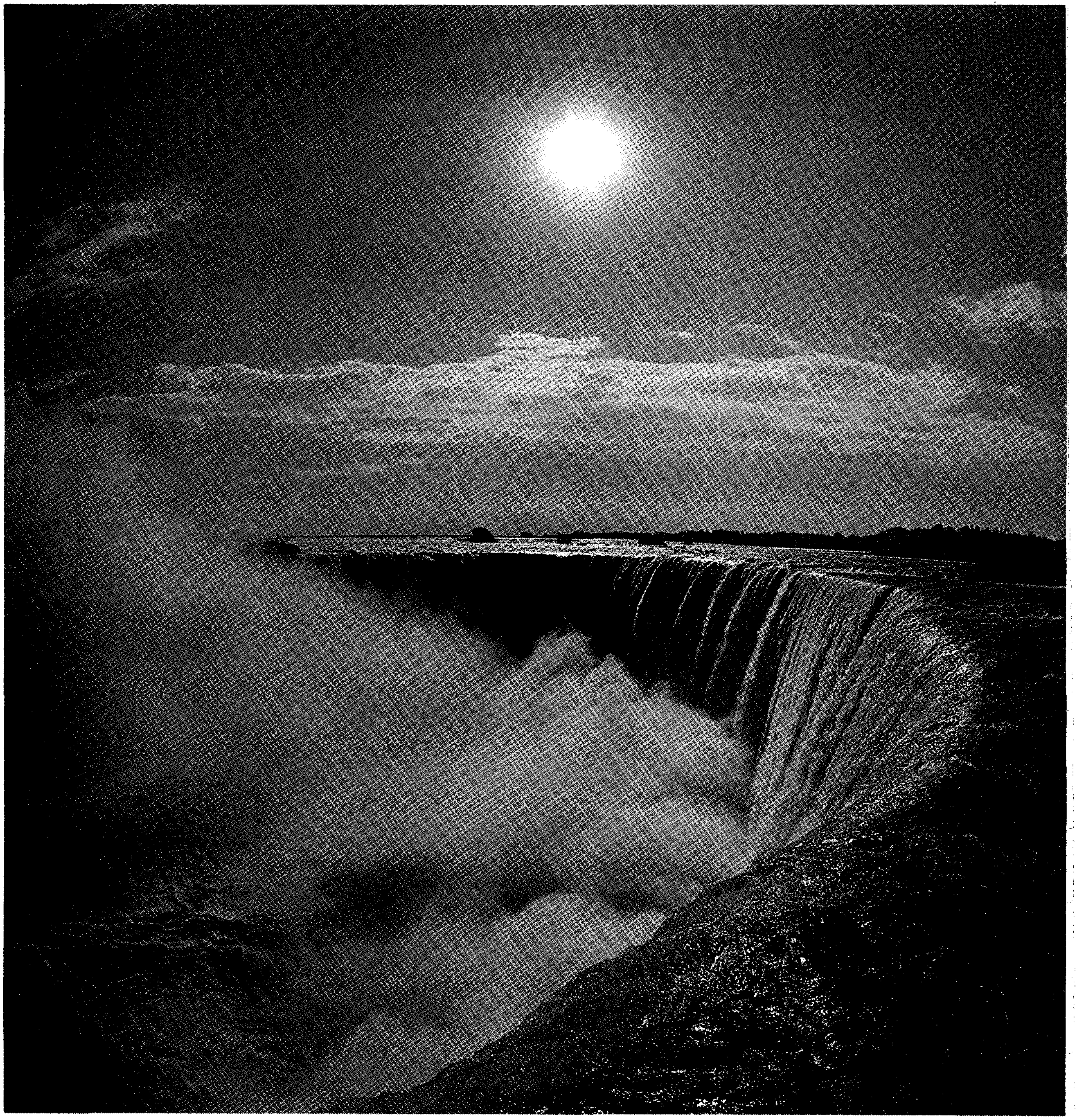
Haden-Guest: The Year of Sigourney Weaver

NEW YORK

Deprivation Chic

The New Puritans

By Dinitia Smith



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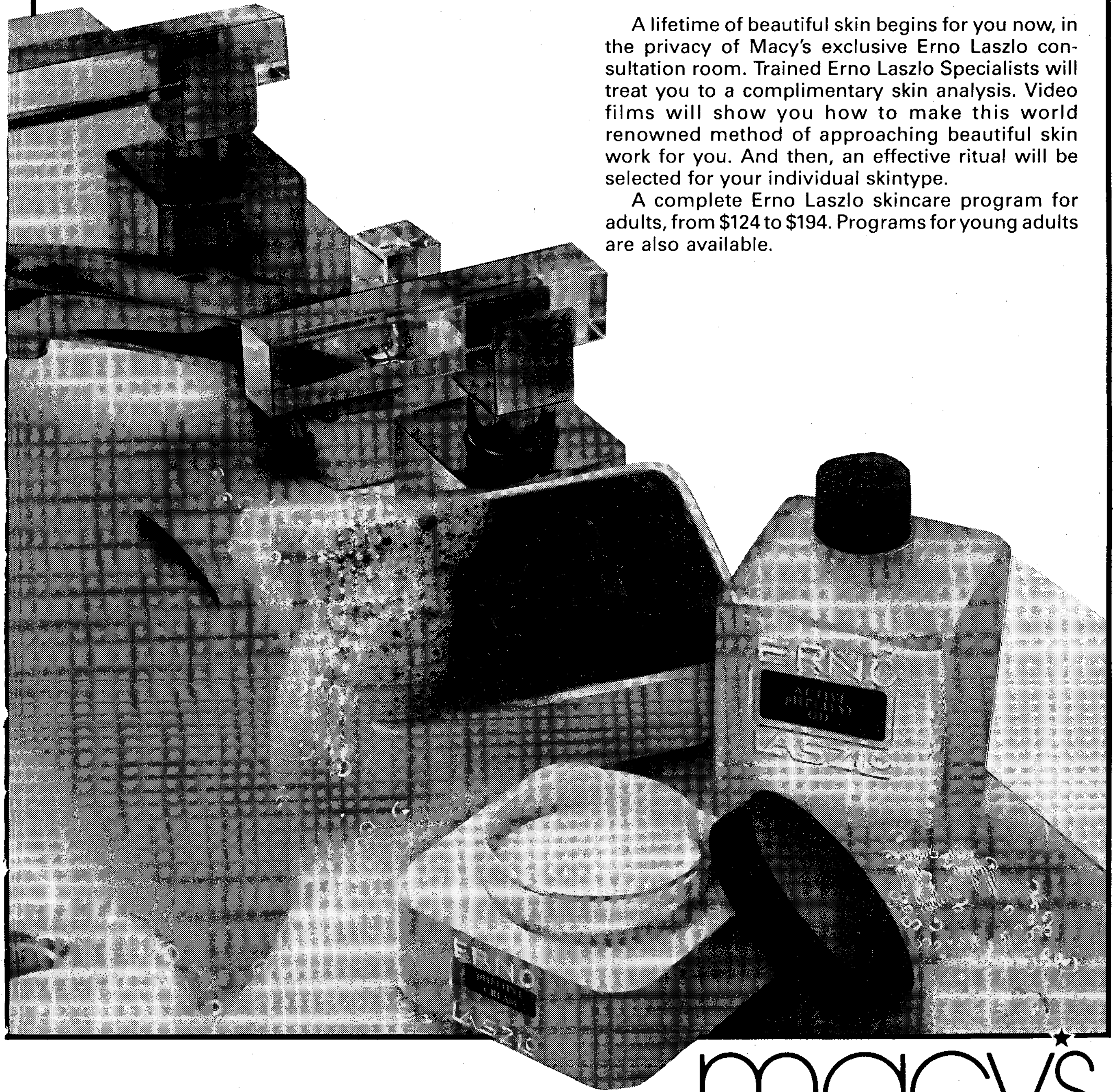

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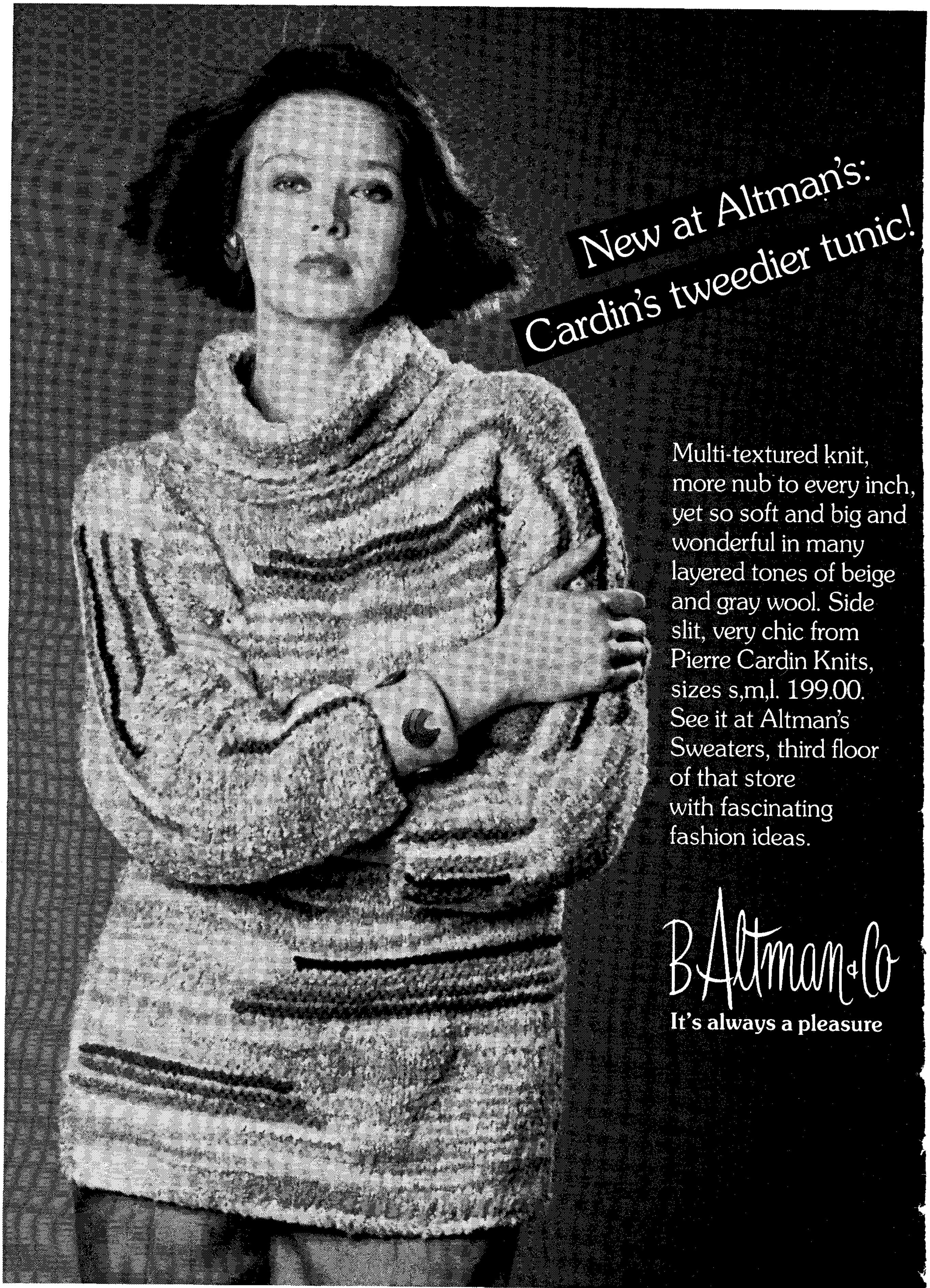

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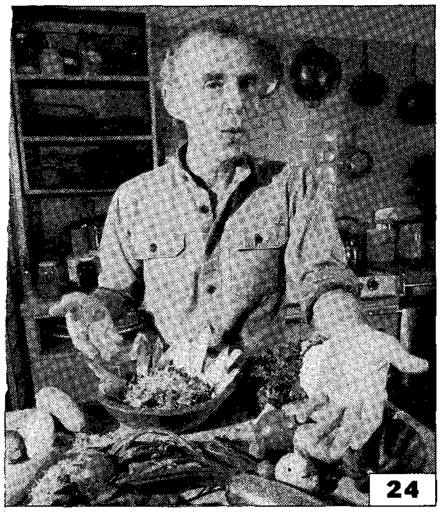
By Dinitia Smith

Mike Frankfurt, 48, gets up at 6:15 every morning to run ten miles, because "to run with pain is the essence of life." Kathy Krauch, 24, rises even earlier to bike twelve miles; after work, she'll swim another two and a half and play a little walleyball, or some soccer. Frankfurt and Krauch are modern-day mortifiers of the flesh, true believers huffing and puffing their way to perfection. As Dinitia Smith reports, they're running as fast as they can from the conventional realm of the senses.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By Fred Waitzkin

For one brief and shining moment in 1972, chess was sexy. Bobby Fischer beat Boris Spassky for the world championship and more than $150,000 in prize money; there were even chess groupies. Then Fischer went into hiding, and so did the game. But underground, chess hangs on in dingy back rooms and parks, because it's more than a game, it's "war on a board."

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The Year of Sigourney Weaver
By Anthony Haden-Guest

Sigourney Weaver, the five-foot-ten-and-a-half-inch actress with a face full of planes, has always been a presence. Playwright Wendy Wasserstein says that even at Yale "you would always notice Sigourney." Weaver received raves for her performances in *Alien* and *The Year of Living Dangerously.* Still, her career has never quite taken off. But things change: Weaver's latest movie, *Ghostbusters*, opens Friday; two weeks later, she opens Off Broadway in David Rabe's *Hurlyburly.* This summer, Sigourney Weaver may at last become a star.

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Cover: Photograph by Tohru Nakamura. *Models: Jeane Hays Jr. and Eric van Valkenburg, of Funnyface. Stylist: Bette Blau. Hair and makeup by Sandra Bocas, of Benjamin Salons. Clothing and exercise bicycle from Paragon Sporting Goods. Basket from Wolfman Gold & Good Company.*

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Photograph, right: James Hamilton.

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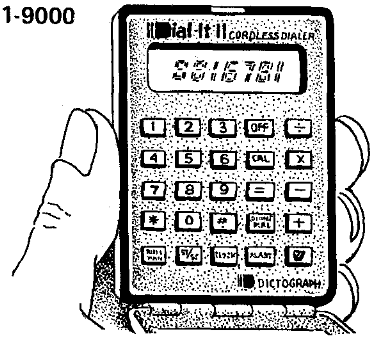

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The wide hallways and the lobby have been recently redecorated; there are conveniently located laundry rooms all over the building; a 24 hour concierge; and excellent security with TV monitoring throughout.

There's also a residential neighborhood springing up all around as people discover there's no need to waste time commuting when they can be at home enjoying the time they save.

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LETTERS

Remembrance of Things Past

CRAIG UNGER'S FASCINATING STORY OF Christodora House ["The Lower East Side: There Goes the Neighborhood," May 28] evoked a wealth of Depression-era memories of the place. Arriving in New York as a teenager from the Midwest, I moved into the building's residential section (the settlement-house activities took over the first five floors). The division between settlement and apartments was strictly observed; pity the poor waif who ventured through the residents' 9th Street doorway rather than using the proper entrance, on Avenue B. And the swimming pool was reserved for residents' use on certain evenings—no mixed bathing with the neighborhood unwashed. Gentility was highly prized. Residents dressed properly for dinner in the top-floor dining room and were casual only for Sunday breakfast. A graciously poured high tea could be had in the lounge. The whole arrangement was a bargain—room and bath, with breakfast and dinner included, were about $13 a week (not that even this was easy to come by then). Outside this genteel residence, the surrounding neighborhood was poor but safe. I once helped out at a Christmas party for the kids of the neighborhood women who attended the settlement's child-care classes. Department stores donated presents for the children. What I found surprising was that some of these "deprived" mothers and children arrived in chauffeured limousines. The reason: Several of the young mothers had been able to marry into the thriving bootleg trade. Christodora House had a split personality from the beginning—its prospective high-priced apartments will only perpetuate that condition.

Doris Evans
Manhattan

LAST YEAR, I INTERVIEWED A WOMAN, for an article on homeless people, who lived underneath a staircase in the hallway of a tenement in the East Village. She had been thrown out of her apartment when it went co-op, and was too old and sick to work. She survived on the kindness of strangers, tenants in the building who brought her pieces of challah bread and soup from the Orchidia restaurant. The woman is no longer there, and neither is the Orchidia. Pretty soon, the tenants won't be there, either, thanks to real-estate moguls like Tom Pollak who can't wait to stick their greedy claws into the crumbling fairyland of the Lower East Side.

Judy Chicurel
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

THE ONLY THING YOUR ARTICLE WILL DO is exploit our neighborhood even more by giving every moron from New Jersey a map with which to come and be a weekend punk rocker, get drunk and pick fights with the locals, or cruise the streets, gaping at the "freaks."

D. L. Dominicci
Manhattan

Editor's note: Judah Klausner and Harry Skydell were equal partners in the 1983 real-estate deal involving the Christodora and developed the project together.

In Media's Race

TONY SCHWARTZ'S PIECE REVEALED A good deal about the relationship between critics and their subject matter ["The Natural," May 21]. It is ironic that Schwartz, a media critic, couldn't make it himself in the world of television. I found it particularly interesting that while people used to boast of only their triumphs people like Schwartz celebrate their failures.

Peter Firestein
Manhattan

BOO TO TONY SCHWARTZ. TO YOU A bushel of sour grapes. A natural you ain't—stick to writing, kid, you'll go far. Your article was interesting until you started delving into the anchorpeople's personalities. A natural, your friends call you—a natural what? Jim Jensen you'll never be.

Rosemary Costarella
Wayne, N.J.

WHAT HAPPENED TO SCHWARTZ IS ONLY further proof that local news is strictly show biz. Schwartz, a knowledgeable man in his field, is let go by WCBS, and Warner Wolf, whose only knowledge of sports is what he reads on the teleprompter, stays on.

Philip Brooks
Mamaroneck, N.Y.

IF SCHWARTZ THOUGHT MICHELE MARSH projected a sultry, glamorous image, what was he doing as a media critic? In a profession filled with bleeding hearts, Marsh is a positive hemophiliac. And when her heart isn't weeping blood, she sits there glowing in the certainty of her

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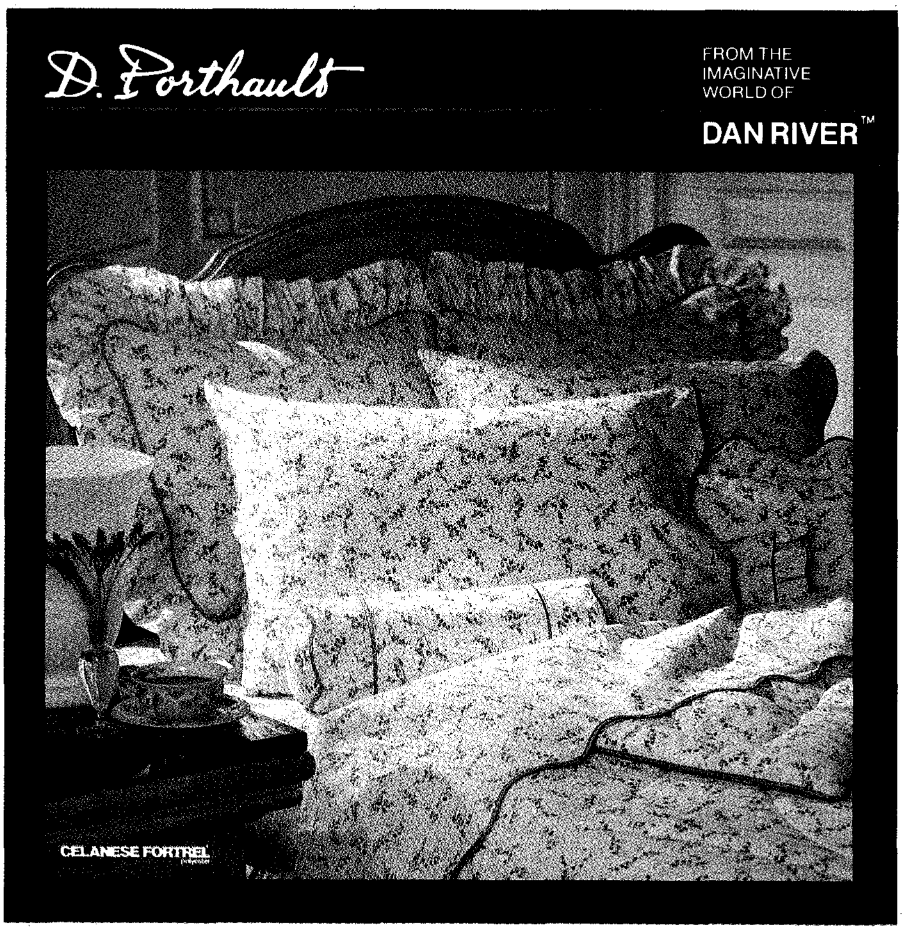

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When you do something very well you simply cannot do it for everyone.

goodness. If Schwartz was having fantasies about Marsh, it's just as well he has taken his critical faculties elsewhere.

M. Darrow
Manhattan

SCHWARTZ'S REMINISCENCES OF HOW HE lost it at the TV station were amusing. It's a little frightening, though, to think that he was the media reporter at the New York *Times* for so long without knowing how the media really worked. I wonder if other writers are similarly ignorant of their subjects.

Michael Goldfarb
Manhattan

What's in a Name?

I RAN INTO GEORGE MARTIN DURING Memorial Day weekend last year while writing an article about a famous St. Thomas resort ["The Rise and Fall of George Martin," by Armen Keteyian, May 21]. All the Beautiful People were there—royalty, movie stars, and models. You'd think with a crowd like that I would hear a few good stories. No such luck—that is until I ran into George. He described a phone call he placed to old friend Reggie Jackson. George: "Hi, Reggie, this is George." Reggie: "George who?" George: "George Martin." Reggie: "I don't like either one of those names."

Barbara Jacobs
Manhattan

Lifesavers

READING DESMOND SMITH'S "BRAVE New City Government" [May 14] reminded me of how computers have improved New York City's Emergency Medical Service. Four years ago, anyone who dialed 911 and asked for an ambulance had his request written on a card, which was then placed on a conveyor belt and sent to the appropriate borough dispatcher. Today, that same request is typed into a computer, which verifies the address, gives its cross streets, recommends the three closest available ambulances, and assigns a priority number to the call. Since calls to 911 are answered at police headquarters, our computer is linked to its Sprint system. This means that if a police car arrives on the scene and discovers an ambulance is not needed (which is the case in nearly a third of the requests), that ambulance will become available for another call. Replacing the old system has helped reduce dramatically ambulance-response time, which last month averaged 8.8 minutes in responding to 29,201 Priority One (life-threatening) assignments. Four years ago, that average was 18.8 minutes.

James T. Kerr
Executive director, New York City
Emergency Medical Service
Maspeth, N.Y.

NEW YORK

INTELLIGENCER

BY SHARON CHURCHER
AND MARY MURPHY

White House Non-Thriller

HOW WOULD YOU ENTICE MICHAEL JACKson to stay for lunch at the White House after giving him his May award for campaigning against drunken driving? After months of negotiations with his entourage, administration aides thought they had the answer: a nice plate of steamed vegetables.

"He is a vegetarian, and his people had said what he would eat, but when he was asked to stay after the president honored him, he said, 'No, thanks,' and drove off," said a source familiar with the arrangements. "People were shocked. No one ever turns down this sort of invitation."

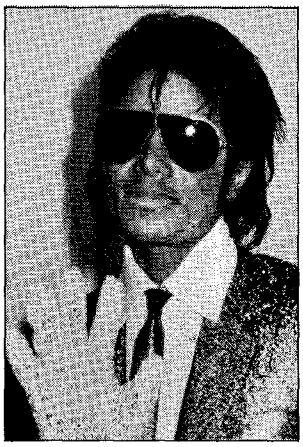
Rick Smith, of the National Highway Traffic Safety Administration, who was to accompany the star to the White House mess along with Transportation Secretary Elizabeth Dole, told *New York,* "I think he was just tired. I don't know who ate the vegetables."

Animal Hospital Fined

IN AN UNUSUAL SLAP AT WHAT IS THE nation's most prestigious small-animal hospital, the New York State Board of Regents fined the Animal Medical Center's chief of staff last month for allowing two interns who had failed their licensing exams to work as vets in late 1979.

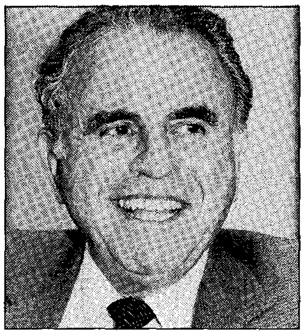
Dr. William Kay's "decisions to ignore the law" were neither "excusable" nor "comprehensible," said the board, whose stiff rebuke and $1,000 penalty coincided with a campaign by *Our Town,* the East Side community newspaper, that alleged that some medical-center staffers have been incompetent.

Kay retorted, "Since physicians don't need licenses to work as interns, I didn't see why our interns needed them." The interns later received licenses, he added.



Jackson: *No free lunch.*

Imperiale: *Not a villain.*



Wick: *Family tapes?*

Reagan's N.J. 'Vigilante'

THAT FLAMBOYANT NEW JERSEY VIGIlante Anthony Imperiale has been approved by President Reagan as a delegate to the Republican National Convention, according to documents filed in Trenton.

The inspiration for a 1982 Paramount Pictures release, *Fighting Back,* Imperiale formed his North Ward Citizens' Committee during the 1967 Newark riots. In 1982, the Kean administration dropped a plan to name him to a community law-enforcement job after opposition from Democrats and a New York *Times* editorial that pointed out that he once referred to Martin Luther King Jr. as "Martin Luther Coon."

That was a "joke [but] I didn't like King," said Imperiale. "I like Reagan's policies. He has lots of guts." A White House aide remarked, "Imperiale is a vigilante, not a villain, and it was Ronald Reagan who signed Martin Luther King's birthday into law."

Did Wick Tape Wife Too?

IF YOU WERE A VICTIM OF CHARLES WICK'S fondness for secretly taping telephone calls, don't feel it was anything personal. The United States Information Agency chief "taped everybody so regularly that he even recorded his own wife, Mary Jane," according to a source close to Wick staffers who have been transcribing the conversations for congressional investigators.

U.S.I.A. spokesman James Bryant told *New York,* "We [do not] intend to comment about the names of people who were taped." Have the investigators—with the Senate Foreign Relations and House Foreign Affairs Committees—been enjoying the Wick-family chitchat? "I don't have anything to say about that," said a Senate-committee aide. Neither committee is publishing the names of those recorded.

Cuomo's Drinking Bill: Governor's Appointee Campaigned Against It

FURIOUS DEMOCRATS are accusing a Cuomo appointee of having mounted a surreptitious campaign against the governor's bid to raise the state drinking age to 21.

They say that Urban Development Corporation official Allen Roskoff, a prominent gay activist who heads New York Americans for Democratic Action, telephoned leading legislators, threatening at least one that his A.D.A. rating would suffer if he supported the bill.

"Roskoff leaned very heavily. To use A.D.A. this way is improper," charged an Albany source, who suggested that Roskoff may have been worried that the measure would hurt gay bars, where the gay community regularly meets. A Cuomo friend fumed, "Roskoff did this behind the governor's back."

However, Roskoff contended that he'd had no reason to inform Cuomo, since he didn't use a state phone, and that he was simply acting on a 1983 A.D.A. board vote to oppose a higher drinking age for civil-libertarian reasons. "Nobody was threatened. All I said was that the issue would be included in next year's ratings," he said. The Cuomo friend called Roskoff "disloyal," but, for the record, a spokeswoman for the governor said, "The governor is aware of Mr. Roskoff's activities. It's his right."

Photographs: top, Guastella/Galella; center, A.P./Wide World; bottom, Fred McDarrah.

The National Interest/Michael Kramer

DR. DECEMBER

Mondale's 'Surprise' Strategy

ON ONE OF THOSE BEAUTIFUL SPRING Sundays in Washington that invariably incite yet another James Reston column in the *Times* about beautiful spring Sundays in Washington, our hero, Dr. December, was, as usual, stuck in his Georgetown home watching the weekly political talk shows. His thoughts may have been of lilacs, but politics is his business; December's trusty video recorder was at the ready.

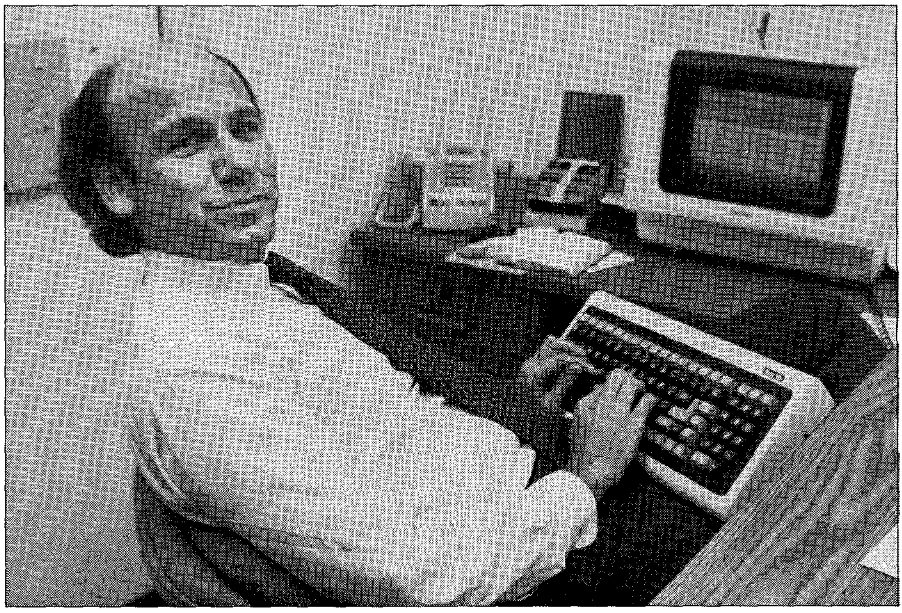
Kind of ho-hum, recalls December. At least at the beginning. And then ... "And then, there it was," says December. "There was Don Regan [Reagan's treasury secretary] telling the folks on *Meet the Press* that maybe the administration would have to look hard at Social Security after the president is re-elected. All the code words that usually mean someone is serious about cutting Social Security were there, and they were coming from a top Cabinet officer. It was just what I was waiting for. To the extent that a human's ears can prick up, mine did. Right there in front of me was another 'December surprise.' "

Dr. December isn't his real name, of course. It's Marty Kaplan, a 33-year-old deputy campaign manager for Walter Mondale's presidential drive. On an organization chart, Kaplan is in charge of policy and speech writing.

Witty and outgoing, Kaplan is that rarity in Mondale's inner circle, a boastful and brilliant political pro who wouldn't be caught dead in the kind of dark suit and tie the candidate himself favors—the outfit that has come to be called "the full Norwegian." A Ph.D. in literature from Stanford (and before that a summa graduate in molecular biology from Harvard), Kaplan has made his mark as a newspaper columnist, an expert on education, and as an Off Broadway playwright. Today, as he himself puts it, Kaplan is "in charge of the message." Which means, he says, that "I come up with ways to shuffle the deck so that people can understand what we're trying to do and are excited by it. I screen out the boredom."

"From New Hampshire till just recently," says Kaplan, "we've had to keep firmly focused on auto-resuscitation. It's only in the past few weeks that I've really had any time to think seriously about positioning us for a general-election campaign against Reagan."

That race, as all sides appear to view it, is fairly easy to describe—and infinitely harder to implement. As trite as it sounds, it will be a battle for the future. And you can see it already happening before your eyes if you carefully watch the candidates' paid media.



Kaplan: *Factoring out the boredom.*

With the money flowing, the Reagan campaign has begun its own softening-up operation, and Mondale is once again the target. The president's message, as expressed in a new $2-million flight of commercials, has catchy tag lines: "America is back with a sense of pride. . . . Now that our country is turning around, why would we ever turn back . . . to where we were . . . less than four short years ago?"

"In fact," says Kaplan, "probably the only way we're going to win in the fall is if the fight is over the future. If it's the future versus the past, the future has to win. Our job is to take the future away from the Republicans." Which is where Kaplan gets his name. "I always envied the way the 1980 Reagan campaign came up with the phrase 'October surprise,' " says Kaplan. "It was a wonderful way of inoculating Reagan from any glitzy show that Carter could come up with late in the campaign. By warning that something would come, the Reagans very cleverly diluted the impact of whatever it could be. From there it was easy."

Today, the term "December surprise" is finding its way into the vocabulary of American politics. And as long as he's telegraphing the fall strategy, Kaplan is careful to draw a number of interesting distinctions, beginning with what he does *not* mean by "December surprise."

"The 'sleaze factor,' " says Kaplan, "is good as far as it goes," and Mondale has regularly derided Reagan for the loose ethics of some of his appointees. In a typical stump line, Mondale says, "it seems that almost every week another rotten apple falls from the tree. This administration is riddled with illegal and unethical behavior." A good many Republicans are uneasy about how far this kind of charge can fly. "The more the economy is roaring along," says a senior Reagan-campaign official, "the more people will focus on things like the briefing book and Casey and Meese and all the rest."

"But the 'sleaze factor,' " says Kaplan, "is not future-oriented. And while it goes to the fairness issue in a sense, we have to be very careful not to get into the Carter trap of seeming to attack Reagan personally and have him slough it off and then have us look mean.

"By making the emphasis the future and by keeping it there," says Kaplan, "we reduce that risk. So we want to stay away from the blatant question of 'Is this president fair?' or 'Did he hurt us?' It's better to go with something like 'What's going to happen to us in December, after Reagan is re-elected? Will I lose my job? Will rich people make off like bandits while I pay the price? Will my parents be able to retire? Will I have to pay for them because Medicare and Social Security won't be there?' There's a subtle distinc-

Photograph by Terry Arthur/Camera 5.

tion here, and one that we need to be scrupulous about, since Reagan is so very good at having nothing stick to him personally. There are just too many polls showing that, while many people are less conservative than Reagan and are concerned about his policies, they nonetheless like his sincerity and optimism, and so may well vote for him anyway. By putting the questions in terms of what the future will be for our children if Reagan is permitted to govern for four more years, without having to face the pressures one confronts when there's a re-election campaign to worry about, we at least have a chance—a chance that wasn't available, for example, when Carter sought to portray Reagan as a warmonger in 1980. Back then, no one believed it.

"But now we have had Lebanon and the rest, and there's certainly been enough in the news about the administration's activities in Central America so that we can make the case for a possible war there if Reagan is re-elected and is freed of the normal political constraints. At least that's the theory."

In fact, the prospect of Reagan's involving American troops in Central America after the November election—a charge that Mondale repeats everywhere—offered the first public exposure of the phrase "December surprise," in a speech Mondale gave in San Francisco last month. We will surely hear it again—at least as long as Marty Kaplan is in charge of the "message."

"The beauty of it," says Kaplan, "is that it's all there on the record. In 1980, we were forced to go to a library of old quotes that Reagan had used over the years. This time, we have his actions as president. It's a world of difference and makes the job incredibly simple, at least at the identification stage. Take any issue—education, for instance. In two major O.M.B. documents, David Stockman is on record as saying that student aid is too high, and that it escaped the trims other programs had to accept during Reagan I. He's said student assistance has to get in line with the other programs—so there you have it: They're going to cut student aid. A great issue for us.

"But again, we have to handle all this deftly and with grace. Our ace is that this time we're dealing with an incumbent, and it's not mean to say that a sitting administration has these plans and that any average citizen who spends the time can satisfy himself by reading all about it in the administration's own documents.

"This is the level on which 'unfairness' can live in a political debate," continues Kaplan. "Not as an abstract slogan but in the context of what's happening to our lives."

Kaplan is fairly giddy about the possibilities. "There are scores of issues," he says. "There's the administration's plans for a sub-minimum wage, for further cuts in housing assistance at a time when the number of homeless is way up, there are the statements about further deregulation and who-knows-what kind of tax 'reform' proposals. And there's always the large number of possible Supreme Court appointments Reagan could make in a second term. We've used that one already, and it's met with success."

Beyond the issues that dance in Kaplan's head are the nearly endless video opportunities. "There is all kinds of film to cut into TV spots," says Kaplan. "That Don Regan bit on Social Security is a natural."

The trick to all this, emphasizes Kaplan over and over, is "the extreme subtlety that must be employed. After the core Republicans and core Democrats go home to their parties, the election will be decided by some swing millions who will be persuaded not on the basis of the harshest conceivable attacks by us or the most flatulent Reagan appeal but by the best and seemingly most sensible and rational approach. And, very simply, and not because I'm the author of the strategy, I really believe that the 'December surprise,' or some variant of it, is the way to go, if only because it asks the electorate to do an easy thing: to think about what's going to happen if they re-elect Ronald Reagan. Four years ago, Reagan very smartly closed the '80 campaign by asking us to look at the past, to think hard about whether we were better off. Well, it seems perfectly obvious and smart for us to begin this campaign by asking the same people to now look to the future."

Kaplan makes a compelling case. The only problem is that one can too easily conjure the way Ronald Reagan's campaign managers could make a similar case for the Republican side. They wouldn't have Kaplan's specifics, but they'd have others. And the electorate might well warm more to the G.O.P.'s than to Mondale's. "Fear of Reagan II" may not wash as well as the bumper sticker the White House has in mind: MONDALE—WHAT IF HE'S WORSE THAN CARTER?

What finally makes Dr. December such a delightful fellow—I'd want him on my side if I were running for president—is that he has a near-perfect appreciation of the absurdity of politics. "In the end," says the good doctor, "it is only fair to point out that no one who is honest has any real idea of what the 1984 general election will be decided on. Just like anyone who told you this far in advance of the New York primary that that race would turn on the question of where our embassy in Israel should be just absolutely had to be lying through his teeth." ■

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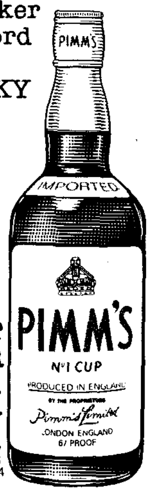

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The foam front: *Some of the 25 or so mousses now on the market.*

Hair Today

IN FRENCH, IT MEANS MOSS, FOAM, OR froth. In cookery, it's a light, spongy dish, often a dessert with a whipped-cream base that has had its day—or so the gourmets say. But in the hair-care world, it may be the hottest new money-making opportunity to hit drugstore shelves in over two decades. It's mousse.

The moussing of America began in earnest six months ago, when L'Oréal introduced Free Hold. Similar to shaving cream in an aerosol can, the styling mousse is supposed to be a snap to apply. (When I first tried it, though, globs of the stuff sailed across the bathroom.) After you lather it into your hair, wet or dry—no rinsing, please—and then proceed as usual with rollers or blow-dryer, your tresses, the manufacturer promises, will be shiny, smooth, soft, manageable, and "bodiful," but never stiff or sticky.

The product, under the name Valence, made its debut in beauty salons in England and Germany two years ago, after L'Oréal marketers had pleaded with their research laboratory to concoct something that, like a spray, would hold hair in place but, unlike a spray, would also leave it soft. The mousse was "an instant hit with hairdressers," says Jim Nixon, L'Oréal senior vice-president and general manager. (Beauty salons are often a proving ground for products that are later introduced to the mass market: They have been, for example, the launching pad for nail enamel, hair color, and permanent waves.) When salon customers in search of the perfect mousse began besieging shopkeepers in England, L'Oréal dispensed with consumer research and offered a retail product, called Free Style. The company tried to keep that name when it exported the mousse to America, but another firm had sewn it up.

The average head holds 110,000 strands of hair—blonds have around 140,000—and at this point, mousses account for an infinitesimal part of the $3-billion-plus Americans spend each year to make those strands shiny, fluffy, manageable, touchable, healthy-looking, and grease-, tangle-, and dandruff-free. But mousses are "the category to watch in 1984," says Michael Jacobsen, editor of *HAPPI* (Household and Personal Products Industry) magazine. Alberto-Culver followed L'Oréal with Alberto Mousse European Styling Foam, Conair with Jheri Redding Mousse, Helene Curtis with La Forme Mousse, and Vidal Sassoon with the Vidal Sassoon Styling Mousse—all of which can be used to lock in a look you create with curlers, electric rollers, or blow-drying. "Counting the salon brands, there are already some 20 to 30 on the market, and we think that every hair-care company—and a whole lot not yet in hair care—is working on mousse in one way or another," says Jacobsen. "Hair is the biggest single piece in the U.S. personal-care market, so that's where manufacturers want to be."

Indeed, the industry is predicting retail mousse sales of $100 million to $300-million in this first year alone—L'Oréal expects to rake in $50 million—and Alberto-Culver spokesman Jim O'Connor figures mousses ultimately could become as big as conditioners. Last year, conditioners rang up $630 million in sales, and shampoos $1.3 billion.

The hair-care companies predict that mousses won't cannibalize sales of conditioners and hair sprays, which together account for over $1 billion in retail sales. Rather, pointing to research showing that 52 percent of American women don't like hair spray and 33 percent avoid instant conditioners, they say mousses will expand the market. (The hair-spray market has dived since the late fifties, when more than 70 percent of American women lacquered their heads.) Still, a product that promises to do what conditioners, sprays, and even the insignificant setting gels do (sprays outsell gels by about five to one), and to do it more conveniently, seems certain to win some converts.

The current crop of mousses aims for all heads. But Jacobsen predicts that, like shampoos—which target specific markets, and split hairs over differences in fragrance, latherability, pH balance, dandruff control, and magic ingredients such as jojoba and aloe—mousses will specialize by hair type in a few years, and that several will fall victim to the competition. Some of that specialization is already happening. The Jheri Redding mousse, for example, comes in four "flavors," says Jaime Morozowski, director of marketing at Conair. Lemon is for blondes, strawberry for redheads, chocolate for brunettes, and neutral for any hair color. Neutral is the most popular. No one has yet come out with a mousse for men, but that, too, seems inevitable.

Though the word "mousse" conjures up associations with chocolate or salmon—and some people have supposedly eaten the foam by mistake—Nixon says L'Oréal selected the moniker because it was a fresh way to describe a fresh product. Although the company never intended it, the name has become generic to the category.

The actual way the individual brands work, however, is unique and patented. Each of the multisyllabic chemicals in Conair's mousse has a different property, says Dr. Jules Nachtigal, head of

Photograph by Roberto Brosan.

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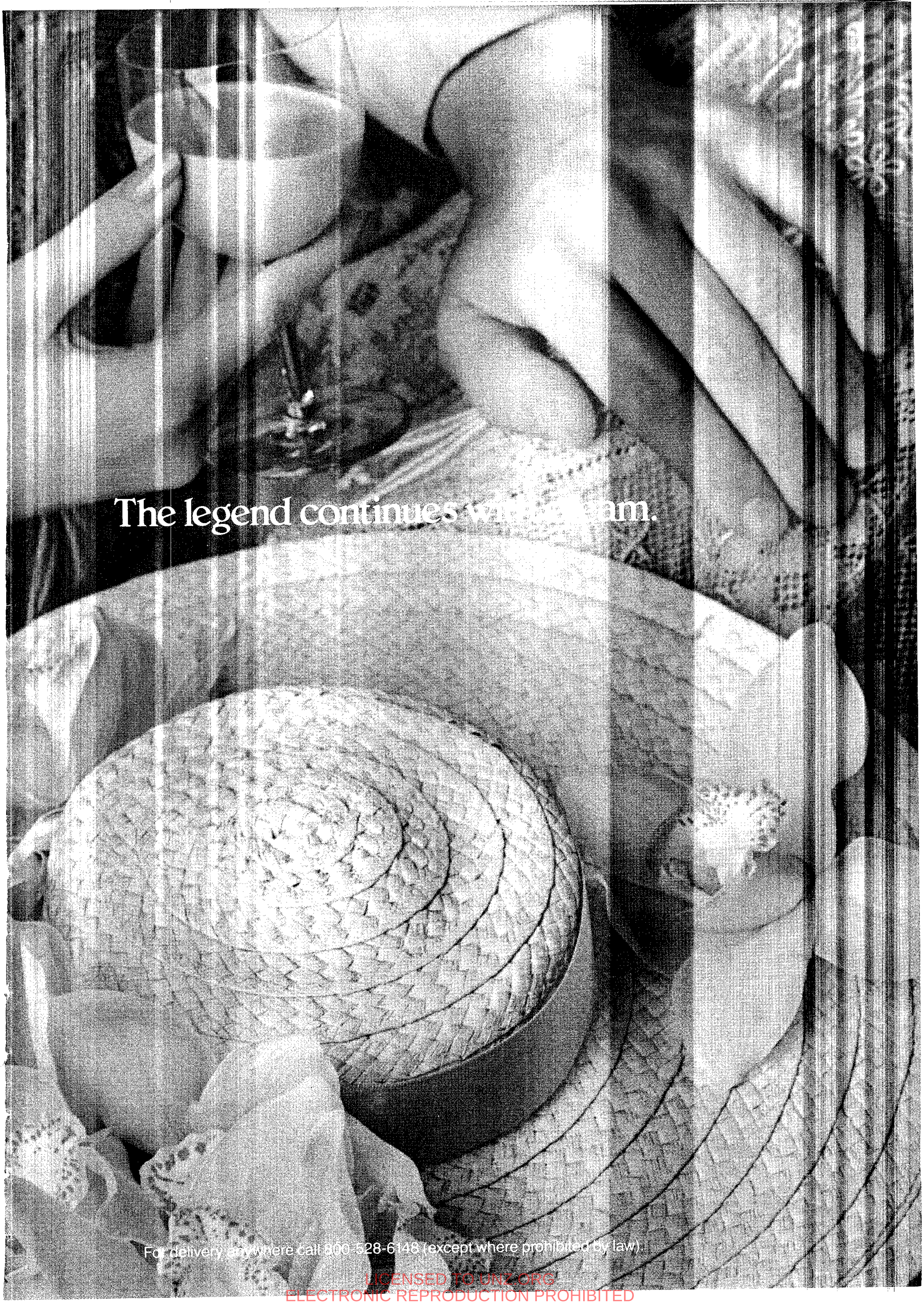
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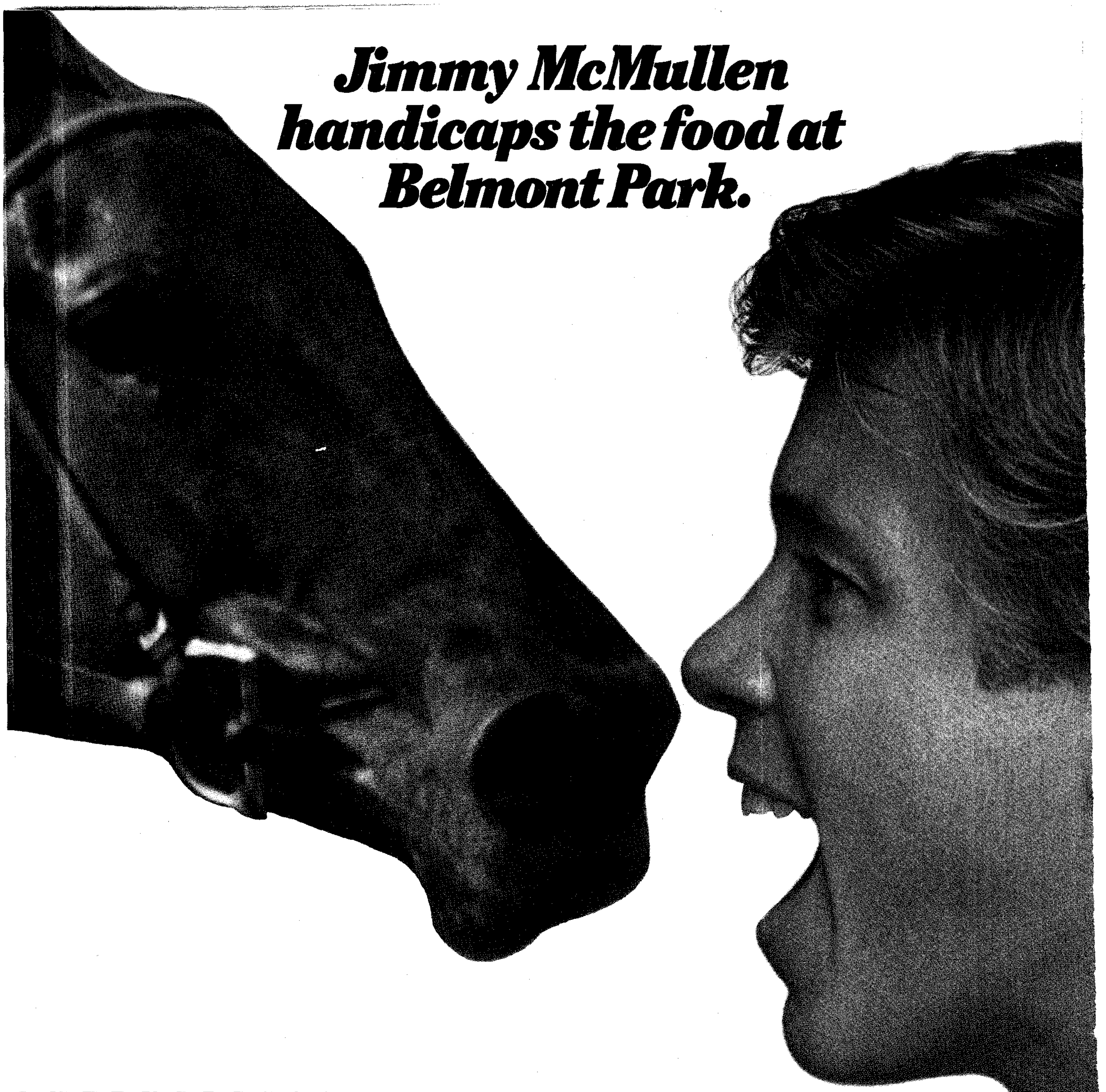

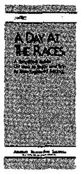
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the company's research and development. The polyquaterium-4 copolymer provides the holding ability, the panthenol increases body and shine, and the tallowtrimonium chloride, nonoxynol-10, and amodimethicone add the soft, silky look and feel. Free Hold combines two natural chemical enemies—anionic (negatively charged) polymers, which give body and fullness, and cationic (positively charged) polymers, which promote manageability and shine. And Alberto-Culver's product consists of positively charged polymers that form an electrostatic bond with hair, which is basically negatively charged, says Homer Hodson, the firm's director of research. "Being opposites, they attract each other." Polymers are in hairsprays, too, but without the electric charge; therefore, they don't cling to the hair—or calm flyaway strands or improve manageability—and are often combed away.

The mousse concept dates to the seventies—Breck Salon Finishing Formula is considered a forerunner—but it fizzled because it wasn't compatible with the hairstyles of the time. It works with today's cuts. "If shorter, high-fashion styles hadn't replaced the long, sleek, shapeless hair of a decade ago," says Nixon, "mousse would not exist today."

The category is still too new for anyone to know who exactly is buying mousse, but according to Nixon, better-educated, affluent women, ages 18 to 39, seem to be the experimenters. This is the same group that shampoos an average of four to five times a week. O'Connor claims that the early buyers are women who have been introduced to mousse in salons, and that the uninitiated will have to be turned on by "educational" advertising campaigns.

Though word of mouth may be the most powerful sales spur in the hair-care world, mousse-makers are beating the drums to get women to try the stuff. L'Oréal plans to shell out an amazing $18 million on advertising this year, and Alberto-Culver $15 million. The companies are providing stores with floor stands and helping to create end-aisle displays, and are showering prospective customers with a blizzard of coupons. Alberto-Culver's ads feature clip-out cents-off coupons, and L'Oréal plans to mail 40 million of its own by year-end. L'Oréal has also engaged Monsieur Marc, hairstylist for Nancy Reagan and Brooke Shields and co-author of *Nouveau Is Better Than No Rich at All,* to publicize its product.

If all of America is soon to be moussed, what will the hair-care industry think of next? Already, medical practitioners are looking to the mineral content of hair for help in detecting nutritional deficiencies and diagnosing disease. Can home hair-analysis kits be far behind? ■

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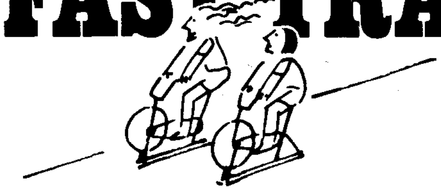
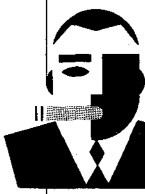


CIVICS

HANDLING GREEN

DESPITE HIS MILLIONS, OUR friend the Money Man is very fastidious about his personal finances. "I try to keep track of everything," he said not long ago when we spotted him making careful notations in a little black book after getting the check at Le Cirque. "That's why I'm a bit surprised by Bill Green."

"The congressman?"



"The *Republican* congressman," said the Money Man. "Bad form, *bad* form. He's lost a part of his family fortune, *millions* of dollars."

"Well, *he* didn't," it was pointed out. "He loaned it to his brother-in-law, didn't he?"

"Right," said the frugal financier. "Bad form. All of us lose money from time to time, but if I'm going to gamble, I'll do it myself."

"Does that mean you won't be supporting Green this year?"

"Well, with the national deficit as it is," said the Money Man, "how can you support a man who can't control his own finances?"

"Then you'll be supporting . . ."

"Andrew Stein. I know, I know. . . . After you've talked to Stein, you don't jump up and say, 'I've been in the presence of *genius*.' But it would be a serious mistake to underrate him. I think the reason so many people knock him is that he's so ambitious. But as my father used to say," the Money Man paused portentously, "an excess of ambition is a quality to be ridiculed, but never underrated."

JOE KLEIN

PRICES

HERE'S WHAT SOME THINGS cost around New York last week:

☐ Seven-ounce can of Bumble Bee Solid White tuna at Sloan's (748 Second Avenue), $1.69.

☐ Tuna sandwich at the Carnegie Delicatessen (854 Seventh Avenue), $4.50.

☐ Quarter pound of smoked tuna at Balducci's (424 Sixth Avenue), $3.29.

☐ Average order of tuna sushi (seven pieces) at Hatsuhana (17 East 48th Street), $14.

BRIEF LIVES

THE ARBUS OBSESSION

JUST AFTER SHE WENT OFF TO SARAH Lawrence in 1951, Bartley Crum's daughter got married—and her father, who had served as a lawyer for the Hollywood Ten and had briefly owned the progressive newspaper *PM*, announced that his liberalism didn't extend to the support of a teenage marriage. This was not entirely tragic. Blonde and 89 pounds, Patricia Bosworth was able to add modeling to her syllabus. Soon enough, she was hired by photographers Diane and Allan Arbus—a booking that brought emotional comfort as well as needed work. For the waiflike young woman behind the lens had also grown up as a child of privilege and had married right after her graduation from the Fieldston School.

Bosworth and Arbus both led three lives: as child brides, in first careers they abandoned, and as obsessive chroniclers of obsessives. This month, those parallel lives meet in Bosworth's *Diane Arbus: A Biography*, published by Knopf.

Her interest in Arbus, Bosworth recalls, began when she was an actress. While in the Jean Kerr play *Mary, Mary*, Bosworth began clipping Arbus's photographs from magazines and tacking them on her dressing-room walls. And when Arbus committed suicide, in 1971, Bosworth saved her obituary. But she didn't, in her second career as a journalist, think of writing about Arbus. Instead, she turned to a biography of another tormented soul, actor Montgomery Clift.

In 1978, Bosworth's second husband, novelist and screenwriter Mel Arrighi, suggested that she write an Arbus biography. Arbus's daughters didn't want any book, but Bosworth persevered, haunted by the question "Why does a 48-year-old woman kill herself at the height of her career?"

So Bosworth set about meeting the denizens of Arbusland, a frontier territory where even a photograph is, in Arbus's phrase, "a secret about a secret."

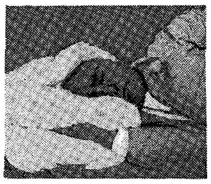
One reason Bosworth enjoyed this sleuthing so thoroughly is that—on weekdays, anyway—she works in Arbusland. She starts the day by climbing nine flights of stairs ("because Jane Fonda says it's good for you") to a cell of a room in an anonymous office building where the view is an air shaft and technology means an old portable typewriter.

But writing a tragic life in a gloomy room was, for Bosworth, more like solving a mystery than wallowing in depression. Has she answered her original question? She's not sure. Right now, she's busy solving the puzzle of finding a new office. On the day she finished the book, the owners of her office building announced that demolition would begin this summer.

JESSE KORNBLUTH

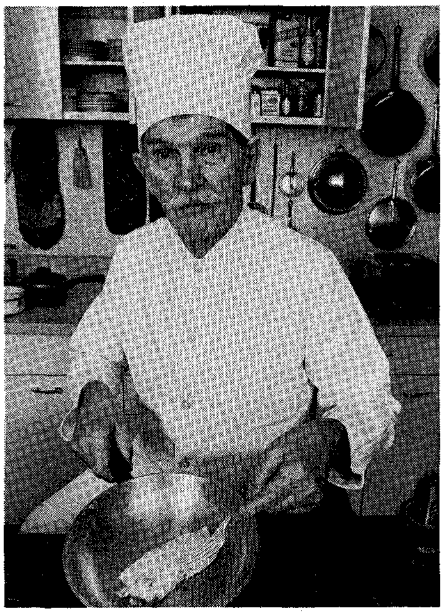
Photograph © 1984 by Thomas Victor. Illustration by Guy Billout

MR. PEEPERS'S NIGHTS: Downstairs With Stanish



I DROPPED IN TO HAVE A LITTLE OMELET with Rudy Stanish, who used to cook for us on special occasions. Now he works for Mr. and Mrs. Paul Mellon "whenever and wherever she wishes. I no longer leave Mrs. Mellon unless she lends me," Rudy told me. "Someone asks, 'Oh, can I have Stanish?' and the calls and letters fly back and forth and off I go."

Two mornings a week, Rudy still goes in to Goldman, Sachs & Company, where he was the cook in the executive dining room for 23 years, to bake 2000 of his famous chocolate-chip cookies. "You go through this kitchen and you feel no stress," a cook there told him recently. "I just shake my feathers and preen my cock-a-doodle-doo and go right on," Rudy told her. And he does.



Rudy and his magic pan.

I always love to get Rudy talking about the old days, for he has been in the great houses for 60 years and knows all the secrets, which he never tells. He never talks of poor behavior or cheapness or bad boys falling down in drunken heaps, which is why his world has stayed so lovely and golden, as contained as an omelet.

"I've had a beautiful time doing and learning," said Stanish as he whipped my omelet into his Rudolph Stanish pan. "I've been with ladies who were interested in a good home, the kitchen—Mrs. Richard Rodgers, Mrs. Ralph Konheim, Mrs. William Moncrief, of Texas." Rudy has been "doing for" them all, as well as their daughters and sometimes granddaughters. What names and parties he has recorded in all the leather account books on his closet shelves. Hearst. Luce. Engelhardt. Whitney. Vanderbilt. The duchess of Marlborough. Tennessee Williams. Magritte. Every sector, since he first went out at nine with his mother, a "wedding and funeral cook," cleaning vegetables and feeding the coal stoves of upper Pittsburgh in the twenties.

He was always best known as the Omelet Man. He has made over 2 million.

"An egg is one of the purest things we eat. I love to study why an egg behaves the way it does with onions and tomatoes, or truffles or preserves. At my height, I could make three omelets in one minute," he said in his fluty, soaring voice. He did omelets at deb parties, omelets at bar mitzvahs, omelets at balls and after theater. Omelets all night and into the dawn when the girls in white dresses would collapse like swans 'lighting on the pond. A hundred or more kinds of omelets, but always the classic herb, bacon, and cheese.

"I'm a cook, not a chef," said Stanish. "A chef is a man who sits behind a wicket planning menus and telling cooks to make three gallons of hollandaise. I am not that." It was always just Rudy and his "boys"—the waiters and apprentices he hired and trained to cook.

"One thing all the great hostesses had in common is they all loved their men and wanted things to be nice, so they could feel proud," he said.

So Rudy would arrive and study the lady and the kitchen, and cook everything there because then "the whole flavor is of the house," and the lady would come in and, if they knew each other well, Rudy would say, "What beeeautifullll thing are you wearing, and how gorgeous will we look and put on *all* the jewels." He would be in homes where there were always the everyday cooks, the Genevas and Sophies, to whom Rudy was always the "fancy cook," and it was wonderful to see how he won them. He would set a little table for them, make a stew, and serve them as if he were serving at the Breakers. He also made emergency snacks before the party for all the children and the Mister. And thus, there was always good humor and well-fed calm in the pre-party house, and Rudy in his tall white hat.

He could make a meat loaf or a tongue taste delicious. And he did make a boiled tongue for the Windsors. "I had it two times, and so did the duchess," the duke told him. And Princess Margaret once carried her own herb omelet to table. There were certain Rudy classics—his cheese-and-chutney puffs, beef stroganoff, fish mousses, chocolate roll. Oh, the apple cobbler, the apple pandowdys, the apple slumps and grunts. The finger lamb chops with glazed carrots and onions. Nothing exotic, though he could do it all. So one would feel not too full, just beautifully fed. Every Rudy party would end with the guests floating back into the kitchen. Rudy would leave the money part up to you. Once you were his sort, whatever you did was right. "Just take care of my boys," he would say.

So many worlds are catalogued in his account books. Newport, Palm Beach, Texas. There were things he would always do and still does every year. He'd open the racing season at the C. V. Whitneys' Saratoga ball; he'd close the social season in Clearwater, Florida, at the Upper Pinellas Retarded Citizens ball; and "I'm sold like a slave," he says every year at the Action Auction for the Grosse Pointe Academy. Then there was Newport of the thirties.

"I worked as a kitchen boy at Wakehurst in 1929, when most houses had eighteen or nineteen in help. In those days, no one rented waiters; they exchanged. We'd borrow a footman from Ochre Court or Mira Mar. There was never an exchange of money, but when the lady from Catnip Corner needed a lady's maid we'd send one." He was in the butler's pantry at the Breakers, and he served: "I wasn't handsome, but I did have a good figure," he said.

Rudy has a good life now. He has his art collection, his old cars, including a Flying Cloud and a 1936 Daimler, the pipe organ that he restores and plays, and his vineyards back in Yukon, Pennsylvania. Soon, he is off to the Cape.

"It's one beautiful picnic after another. High tea. Low tea. Doing the canning, and making the bread-and-butter pickles, the relishes, the thimbleberry, blackberry, raspberry, and apricot jams, and canning all through the summer day. I don't miss a beat. While I'm waiting her pleasure, it's all pickling. It smells like oregano and spices, and everything is fresh out of the garden and good, the very best."

Photograph by Steve McCurry.

LOCAL HERO

THE MIRACLE WORKER

THE DAY STARTED WITH A shower, but soon cleared up. I found myself with a raincoat I didn't need in a neighborhood in which I had once lived. There was a very loose button on the coat, so when I passed a tailor shop I used to patronize, I stopped in.

The owner smiled and returned my greeting. I threw my coat on the counter. "Fix the loose button, will you, Dick?" I said. "I'll be back right after my lunch meeting."

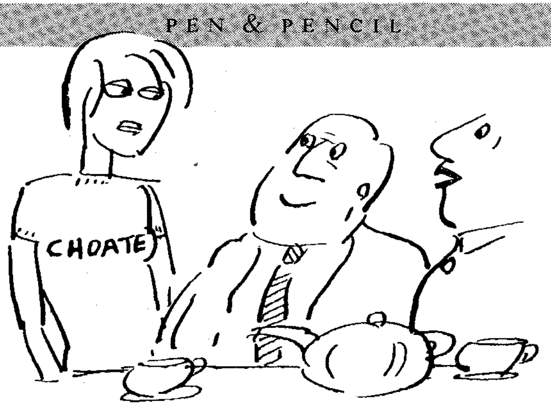
Before he could reply, I rushed out. When I returned, he was visibly annoyed. "Guys like you give me a big pain," he complained, pointing to a sign on the wall: NO TAILORING.

"I don't have time anymore, what with all the new buildings in the neighborhood. Too busy. You think I got four hands?"

I took the coat from him; the button was neatly and tightly sewed on. Sheepishly, I asked him how much it would cost. Without looking up at me he muttered, "I should charge you for only sewing on a button?"

MELVIN B. SHESTACK

PEN & PENCIL



"Bogotá might be very pretty, dear, but we're still going to Cape Cod for the summer."

ANTHONY HADEN-GUEST

AMENITIES

RUSHING ROULETTE

EVERY MORNING AT GRAND Central station, a kind of Three Stooges scene is played out. Commuters and people just off the subway rush toward the seven or eight doors at the terminal's exits. But two or three doors are always locked, and they are *never* the ones that were locked the morning before. Mayhem results.

The Metro-North officials who run the terminal claim the confusion is not the result of a practical joke, nor does a fiendish little man shuffle through Grand Central at four in the morning with a huge key ring locking and unlocking different doors.

Actually, they say, the old, deteriorating doors are checked and locked by police officers at the end of each day. Doors that have become safety hazards after a day of wear and tear are secured shut until temporary repairs can be made.

A more permanent solution?

"We're planning to put in new doors and frames soon," says Lou Catone, the terminal's manager. "In the process, we're hoping to clear away some of the newspaper vendors and street peddlers who aren't supposed to be in front of those doors."

According to Catone, there will also be an effort to restore the Vanderbilt Avenue exits to the way they were 50 years ago. "We could be done before the end of the year," he says.

Really?

"Well," says Catone. "We *do* have other priorities." P.B.

LONDON LETTER

The Poet-Laureate Sweepstakes

Along the wire the electric
message came:
He is no better, he is
just the same.

THESE TERRIBLE LINES, written by Alfred Austin in 1871 when King Edward VII was suffering from a bout of typhoid, have come to symbolize the awkwardness of the peculiarly British institution of poet laureate. Since 1668, when King Charles II made the post a royal office, the poet laureate has been expected to turn out a verse to commemorate major royal events.

With the recent death of Poet Laureate Sir John Betjeman, there's been much talk about who will succeed him. The queen makes the appointment, advised by the prime minister, who is in turn advised by writers and academics. The financial reward is tiny—£70 a year and £27 worth' of wine from the queen's wine merchant—and the disadvantages are many. Though such great poets as William Wordsworth and Alfred, Lord Tennyson, have had the job, it is still regarded as a faintly absurd one, since poems produced on demand are invariably fifth-rate.

Nevertheless, interest in the succession is high, and the favorite—London bookmakers are laying 7–4 odds on him—is as eccentric as the post itself. Philip Larkin, a librarian from Hull, in the northeast of England, is a fine poet who is quite remarkably unproductive. His last volume of poetry appeared ten years ago. He dislikes publicity and enjoys living in Hull because its distance from anywhere else deters American thesis writers from visiting him. He has a passionate xenophobia that should appeal to most Englishmen.

"I hate abroad," he says. "Generally speaking, the further one gets from home, the greater the misery."

In the past, he has described the post of poet laureate as "more of an ordeal than an honor," but he admires both Mrs. Thatcher and the queen. He is likely to accept. After all, the last person to decline the post was Sir Walter Scott.

CRAIG BROWN

Photograph: London *Times*/Camera Press Illustration by Steve Salerno

RUTH RECOMMENDS

BY RUTH GILBERT

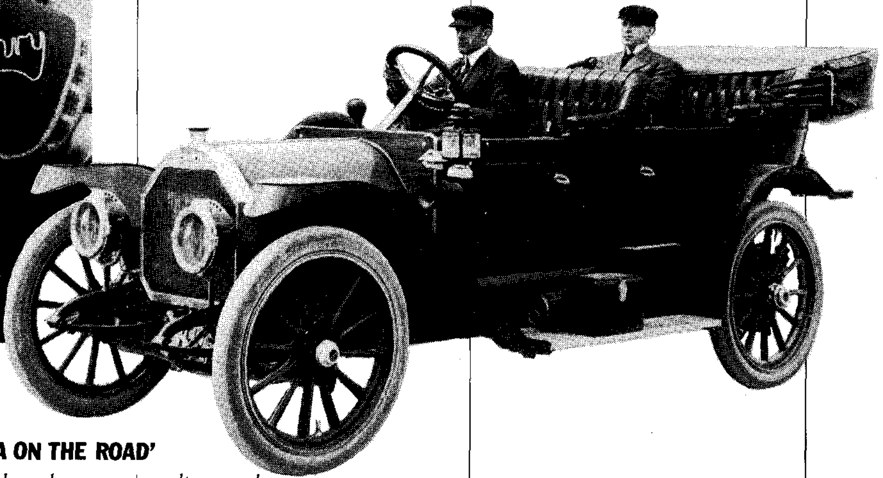
Sweetwaters has blues and jazz singer Dakota Staton performing June 5 to 9, and ballad and pop singer Clare Bathé June 12 to 16. A tandem treat!

'FRANK SINATRA AT CARNEGIE HALL'

The hallowed hall will be graced June 6 through 17 with the presence of the indestructible star (after he gives two benefits there, on the fourth and fifth). Backing him are Buddy Rich and his band.

'PAMPERED PETS'

An exhibit of over 60 objects of delight for owners of doted-upon pets may be seen at the Dog Museum of America starting June 12. Henry, ambassador for a British dog-food company, has his own Rolls-Royce.



'AMERICA ON THE ROAD'

The growth and development of the American automobile, and its influence on our culture and economy, are explored in a documentary airing June 13 on Channel 13 at 8 p.m.

'MGM DIAMOND JUBILEE'

The Regency's film festival runs through August 11, which makes for a glorious summer's entertainment if you're stuck in the city. Queen Christina *(1933), starring Garbo, plays June 5 and 6, along with* He Who Gets Slapped *(1924).*

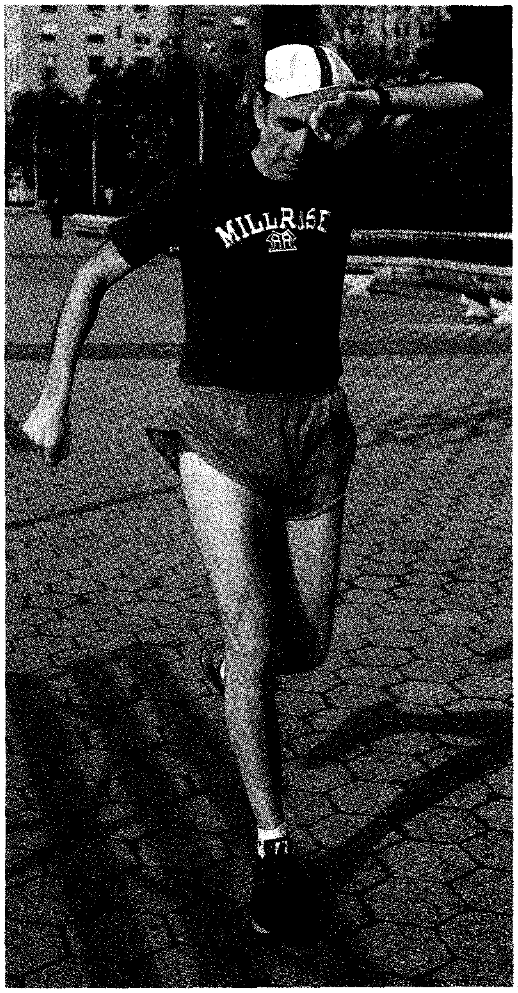
'UNDER THE VOLCANO'

John Huston's film, opening June 13 at the Cinema 1, stars Albert Finney, Jacqueline Bisset, and Anthony Andrews (all above, looking suitably thoughtful) and is based on Malcolm Lowry's famous 1947 novel.

Photograph: top left, courtesy BBC Hulton Picture Library.

THE NEW PURITANS

DEPRIVATION CHIC • BY DINITIA SMITH



Mike Frankfurt and his fellow runners say "to run with pain is the essence of life."

> Have I not sinned with my *Teeth*? How?
> By sinful, graceless, excessive *Eating*.
> —Cotton Mather,
> on having a toothache.

> Feel the *burn* . . .
> —Jane Fonda

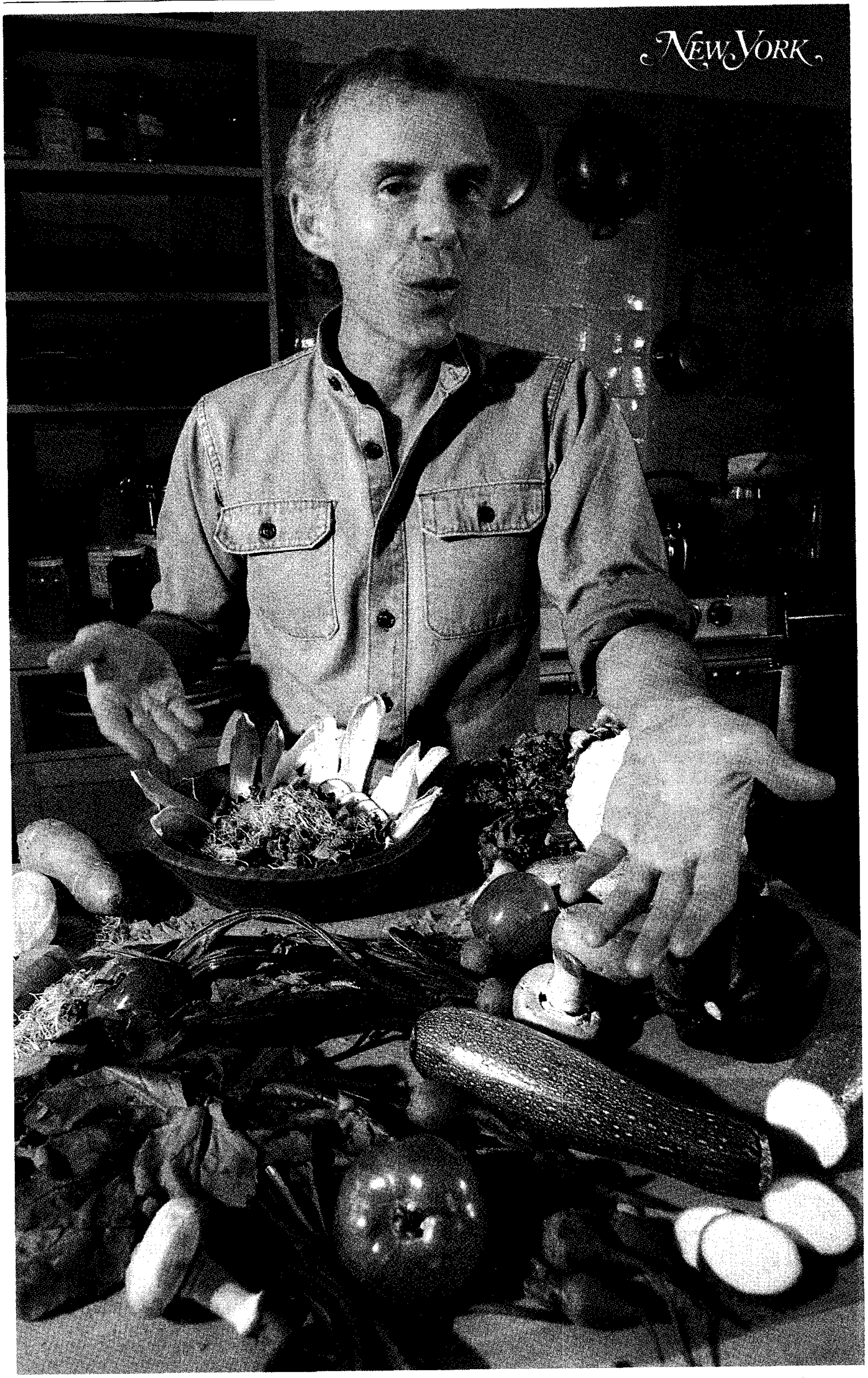
DAWN ON THE UPPER EAST SIDE. A small rain falls, a chilly mist hangs over the cherry blossoms in Carl Schurz Park. The only people on the block are porters emptying garbage, doormen staring listlessly out into the wet—and Mike Frankfurt, 48, of the law firm Frankfurt Garbus Klein & Selz. As he does every morning at 6:15 in sun, rain, or snow, "like the postman," Frankfurt has risen from his warm bed, leaving his two sons, his wife, and his wheaten terrier asleep, to run ten miles. And, says Frankfurt, smiling, one of the "great joys" of the experience is the pain. "You get up every day and you never know what's going to *hurt*."

As Frankfurt and his companions—a cardiologist, a surgeon, and an executive in the fashion industry—huff and puff their way toward the footbridge at Wards Island, most of the conversation is about their ailments. "During the week," says Frankfurt, "I get three or four phone calls about injuries."

"We have a saying," says Frankfurt, the sweat pouring down his face, "that to run with pain is the essence of life."

Elsewhere on the Upper East Side, Kathy Krauch, 24, an art director at Young & Rubicam, has gotten up at 5:30 to don her black

Photographed by Steve McCurry. Illustration: Granger Collection.



Playwright Jean-Claude van Itallie eats these foods but forgoes milk, meat, salt, sugar, coffee, tea, and alcohol. He also jogs or lifts weights daily.

BEYOND PHYSICAL FITNESS: *New Puritans don't just want clear complexions or trim thighs. They pursue self-denial as an end in itself, out of an almost mystical belief in the purity it confers.*

shorts with chamois padding in the rear, and set out for a twelve-mile bike ride in Central Park. Despite the early hour, the park is crowded with runners and cyclists, jostling one another as they fight for space. And on most of their faces the expression is that of, well, pain.

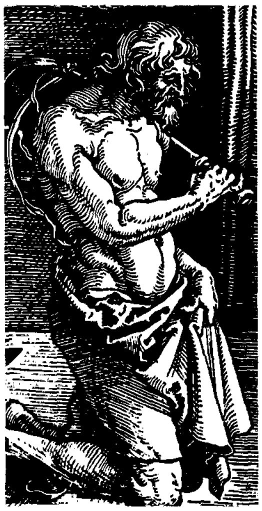
Before the day is over, Kathy Krauch will have breakfasted on granola, lunched on yogurt and nuts, worked a ten-hour day, swum two and a half miles, dined on vegetables, and then, despite her strained hamstrings, taken the train to Brooklyn Heights to play walleyball (a form of volleyball) until midnight. She will top this off with a couple of laps in the pool "just to cool down." (Some days she likes to vary her routine with a soccer game.) Her swimming coach says, "I'm amazed she's still alive."

On the same morning, Preston Handy, 41, who is in the import-export business, has gotten out of bed and begun his eating ritual of the day. For breakfast, Handy will eat a banana, a pear, and an apple, plus some 35 vitamin pills and various herbal compounds and bee pollen—"It tastes kind of like a mouthful of dry sand," he says. Before going to work, Handy will swim two hours; at midday he will skip lunch to work out for 45 minutes on the Nautilus machines at his local gym; in the late afternoon, he will run six miles around Central Park. He will then come home to a dinner of a yam and a baked potato, pasta "with a minimal amount of sauce," vegetables, lecithin liquid—"It's like licking the underarm of a snake"—and a multivitamin, "to cover anything I've missed."

HANDY, KRAUCH, AND FRANKFURT are emblematic figures of the New Puritanism, a movement that has converted many New Yorkers into hyperactive ascetics. It is affecting their eating habits, recreational activities—even, in some cases, their sex lives. (Some people, worried about herpes and AIDS, deliberately shun sex; other passionate exercisers find that several hours of running and swimming leaves them without enough energy—or interest.)

New Puritans are not merely concerned with developing clearer complexions or trimmer thighs. They pursue self-denial as an end in itself, out of an almost mystical belief in the purity it confers. They work hard and play harder—if your idea of play is Olympic competition. At a recent dinner party, as midnight approached, one of the guests, a financial analyst, announced that she had to get home to do a few more hours' work before she turned in. "I need only four hours' sleep," she boasted. "And I never eat breakfast or lunch these days—only chocolate." Quickly the conversation became a contest of who could sleep least, eat least, and run most. Another woman confessed to needing six hours' sleep a night, but, she said, "I'm running ten miles a day now." One bemused guest thought, "This is deprivation chic."

The flesh-ripping sun dance (here performed by Richard Harris in *A Man Called Horse*) was an important rite of the Oglala Sioux.



Flagellants in the Middle Ages whipped themselves as penance for their sins.

Abstinence and self-mortification are the cultural messages at late-century. No. 1 on the New York *Times* best-seller list of how-to books is *Eat to Win,* which advocates a competitive diet of mainly potatoes, vegetables, and pasta.

Not content with the New York City Marathon (17,000 ran last year, up from 2,400 in 1976), local athletes are looking forward to the triathlon, which the New York Road Runners Club is planning for August. Participants will get the chance to swim 1¼ miles in New York Harbor, ride a bike 23 miles, and then run 6 miles around Central Park.

Swim in New York *Harbor?*

"*I've* done it," says Bill Noel, who gave up his job as a vice-president of a clothing company to be the director of operations for Road Runners and who does not let a bout with the flu or feet blistered from new fins keep him from his swimming class. He also runs with an arthritic foot.

Of course not all New Puritans are "kamikaze-masochistic freaks," as Mike Frankfurt puts it. (Frankfurt says he is careful to "make time for my family.") But while the benefits of moderate exercise and the value of a high-fiber, low-cholesterol diet are enshrined in the canons of medicine and the annual reports of the publishing world, and while it is probably a good idea to use a little caution in choosing a sex partner, the New Puritanism goes well beyond the minimum daily requirements for sound minds in sound bodies. "It has," says swimming coach Douglas Stern, "nothing to do with health."

Two months ago, Stern offered a fitness seminar in Puerto Rico that he called "Pain in the Sun." Thirty-one participants paid $600 each to run ten miles, then swim four, and bike another ten every day for a week. Stern also did a brisk trade in T-shirts with such slogans as NO GAIN WITHOUT PAIN and PAIN BRINGS FAME. Pain apparently brings profit, too, as at least one manufacturer has recognized. On New York City buses, an ad for Nike running gear pictures sweat-drenched athletes at the end of a race, slumped in exhaustion or gasping for breath against a mystic twilight. How awful it feels! How glamorous it looks!

LIKE THE OLD PURITANISM, THE NEW puritanism is a religion, a word that recurs in conversations with its devotees. Marathon running is not just a fashion, says Mike Frankfurt, "it's a religion! There's a purity about it, an honesty in the sharing of it. And what a spectacular way to begin the day, with the sun rising over the Triborough Bridge!" Long-distance runners speak of achieving a transcendent state after

Photograph: U.P.I. Movie Star News. Illustration: Bettmann Archive.

hours on the track. (More prosaic medical men call it hypoxia, or lack of oxygen in the brain.) Kathy Krauch, sitting in her sparsely furnished apartment, seven pairs of athletic shoes for her different sports in a line on the floor, talks of being engaged in "a quest for perfection." Douglas Stern says that his swimming pupils look on him as a sort of guru. "They get their notebooks out and take down everything I say. I try to tell them it's just a game, but people want answers to their lives." Allen Guttmann, professor of American studies at Amherst and author of *The Games Must Go On: Avery Brundage and the Olympic Movement,* sees "residues of ancient self-flagellation rites here. Some of those people's lives are like parodies of the early tales of Christian martyrs."

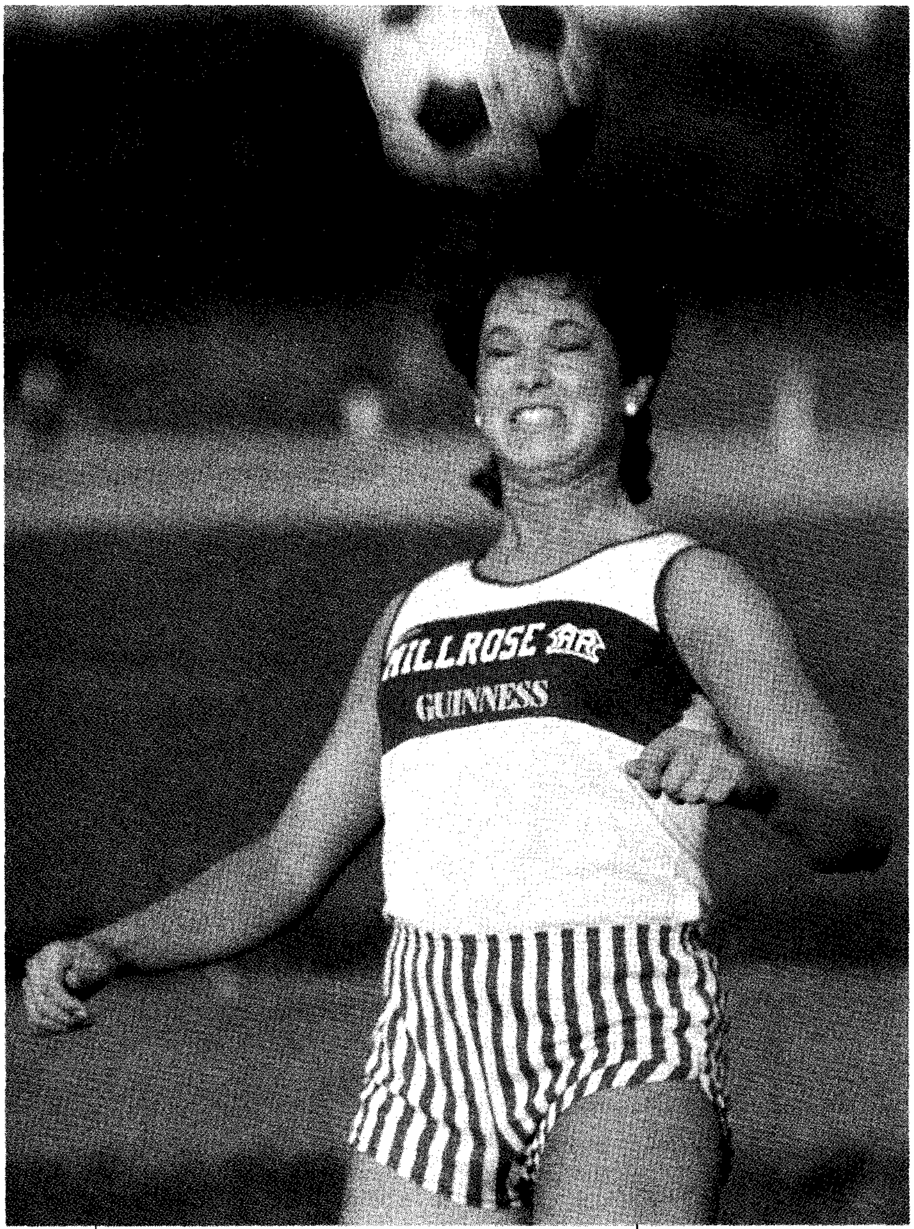
While the old Puritans, however, worked hard and forswore pleasure for the good of their fellowmen and the glory of God, the New Puritans, with their "creeds that refuse and restrain," worship at the temple of the body. Dr. Michael Sacks, associate professor of psychiatry at the Cornell University Medical College and editor of *Psychology of Running,* calls the New Puritanism "the old Puritanism turned inward. People aren't abstaining, making themselves strong, to serve the community. They're perfecting their bodies so they can reward themselves, gain power, or simply feel better and be admired."

IN THEIR DESIRE TO SEE EARTHLY results for their strenuous purity, New Puritans are part of the American tradition that equates exercise and good eating habits with material progress and spiritual well-being. In the nineteenth century, the Muscular Christianity movement advocated regular exercise to improve one's moral state and reduce lascivious thinking. Sylvester Graham, inventor of the eponymous cracker, preached "moral vegetarianism" and collected a band of followers, the Grahamites, who liked nothing more than a hearty meal of honey, apples, and cold water. (John Kellogg, who was influenced by the Grahamites, created a cereal designed to cut down lewd thoughts—Kellogg's cornflakes.) Nowadays, says Guttmann, "the New Puritan is the secular equivalent of the muscular Christian. People believe that if you run the marathon you will somehow, mystically, become president of your corporation. You martyr yourself in order to achieve."

Other New Puritans, though, may be in revolt against the self-indulgence and materialism of their society. "People are feeling that society is overly comfortable," says Christopher Lasch, author of *The Culture of Narcissism.* "We're eating too much, buying too much of everything. People aren't being challenged by anything. It's not enough now simply to move up the corporate ladder."

One former radical of the sixties points out that deliberately going without meat and drink is one way of advertising that you have no problem getting them. (Studies have shown that runners do tend to come from affluent backgrounds.) "This movement is just another form of commodity fetishism. It's a way for people who've had money and comfort all their lives to turn against food and comfort, and to mock working-class people. If you've just made it, if you're a person who has finally got a decent income, then you can appreciate what it is to eat good red meat. And if you have two jobs, then you don't have the time or energy to run ten miles a day."

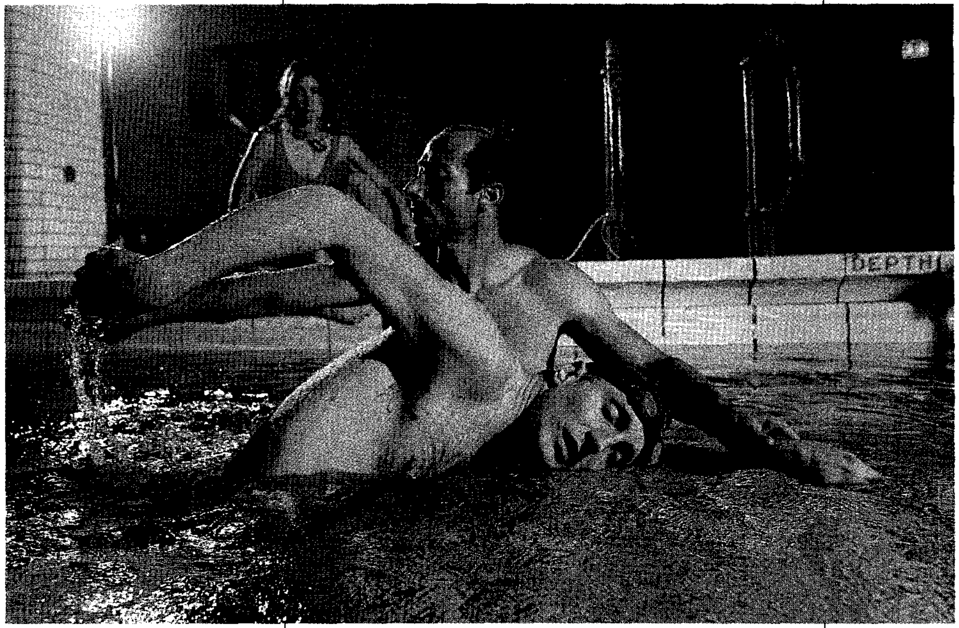
Historian William Leach, a fellow at the New York Institute for the Humanities, thinks the New Puritanism reflects a pervasive and widespread sense of guilt. "The sixties generation is no longer engaged in political activity—it has joined the society now. People feel profoundly guilty and are directing that guilt against them-



Kathy Krauch, who will bike twelve miles a day and swim two and a half, says she is engaged in "a quest for perfection."

selves. Running, fasting, enables them to feel whole and pure and clean again." Leach, author of *True Love and Perfect Union,* a historical study of feminism, also notes the increased participation of women in sports that require self-mortifying feats of endurance and pain. That, too, may be a guilt reaction. "They have rebelled against the life-style of their mothers—their participation in sports to the point of pain may be, in part, a ritualistic expression of guilt, at the same time giving them a sense of mastery and power."

New Puritans may feel that they're expiating not only their own guilt but that of society as a whole. Most cultures have rituals in which certain members of the tribe symbolically purge themselves of the sins of all. In the sun dance of the Oglala Sioux, selected warriors would pierce their chests with skewers attached by thongs to a pole. Slowly the warriors would dance backward, ripping the flesh from their chests as they freed themselves from the spikes. Their suffering was meant to ensure the continued benevolence of the sun and the Buffalo Spirit.



Preston Handy eats 35 vitamins for breakfast, runs six miles, swims for two hours, and has vegetables and more vitamins for dinner.

In today's increasingly secular and fragmented society, it is not surprising that some are exalted by any public display of endurance and triumph. In an essay, "Masochism and Long-Distance Running," Arnold Cooper, a psychoanalyst and professor of psychiatry at Cornell University Medical College, wrote, "Perhaps a culture such as ours, lacking appropriate ritual and order, seizes upon any opportunities to provide social unity through shared ritual suffering. It may be no accident that distance running has become popular at the same time that our society has allegedly become more self-centered and narcissistic." And if the motives for this performance are dubious, who can say that the results are uninspiring? Doesn't even the most hardened guzzler of heavy cream, the biggest fan of the electric pencil sharpener, feel a surge of awe and envy when the runner breaks through the tape, when the marathon man or woman crosses the line?

WHATEVER THEIR SELF-denial does for other people, New Puritans insist that it makes them feel much, much better. The playwright Jean-Claude van Itallie, 48, author of *America Hurrah,* says that "whenever I wake up in the morning feeling depressed, I know it's probably because of something I ate the night before." Van Itallie now eats no milk products, meats, salt, or sugar, and hardly any starch, and drinks no coffee, tea, or alcohol. Neither does he eat breakfast—he wants to "let the body clean itself out. I also try to fast one day out of every month and one week out of the year." He follows a daily program of jogging, weight lifting, aerobics, or yoga. "Eating properly and exercising," he says, "is a way of reaching the mind through the body." Frankfurt, agreeing, claims that "long-distance running saves thousands of dollars in analysts' bills."

Many experiments have tried to show that a well-disciplined body leads to improved mental health. In the late seventies, an experiment was conducted at the University of Wisconsin to see if exercise reduces anxiety. Twenty-five people walked on a treadmill, 25 practiced meditation, and 25 sat and read *Reader's Digest.* Each of the groups measured the same reduction in anxiety. Obviously a certain degree of exercise makes some people feel more optimistic, but the cause-and-effect relationship still has to be scientifically proved. Much of the evidence is anecdotal. Dr. Henry A. Solomon, a cardiologist at New York Hospital and author of the forthcoming *The Exercise Myth,* says, "Many studies of exercise and alterations in mood involve relatively few people observed for rather brief periods of time, methodologic problems that render conclusions hard to apply to the multitude that has taken up exercise as a way of life." One also needs to ask whether feeling good is always good for you. "The masochist enjoys his pain," says Dr. Sacks. "The sense of well-being in the runner may relate to the release of endorphins and hormones. The anorexic feels better, too."

Psychoanalysts believe that it is no accident that running mania has arisen along with an apparent increase in anorexia nervosa. (Because anorexia was only recently identified as a disease, figures are hard to come by. The New York Center for the Study of Anorexia and Bulimia, however, reports an increase in requests for treatment from 30 in all of 1980 to 252 in the first five months of this year.) The late Dr. John Sours, an analyst at the Columbia Psychoanalytic Center, was among the first to note the connection. Both compulsive runners and anorexics, said Sours, believe they should endure agony without really asking themselves why. Both are hyperactive, hardly ever tired. Both have a profound fear of gaining weight,

THE FLESH IS STRONG: *Like their predecessors, many of the New Puritans are striving to repress every sort of appetite. Some are running as fast as they can from the problem of sensuality.*

and both, he wrote, like to start their physical routine before sunrise and to maximize pain and minimize pleasure in their attempt to master their lives. Dr. Sacks agrees that "both groups are living out fantasies of ultimate control. They are saying, 'I am powerful enough to control basic appetites.' Nowadays, people no longer feel they can control events outside themselves—how well they do in their jobs or in their personal relationships, for example—but they can control the food they eat and how far they can run. Abstinence, tests of endurance, are ways of proving their self-sufficiency."

Van Itallie would put it differently. To him, the New Puritanism represents a mature trend in society, "a moral reaction against consumption, an attempt to put the brakes on. Advertising plays on all our desires, tells us what to want. We have to begin to distinguish between one need and another, to figure out what we *really* want."

Like the old Puritans, the muscular Christians, and the "moral vegetarians," New Puritans, historians say, are striving to repress every sort of appetite. Their rigidity means a freedom from choice, a bar against temptation. They are running as fast as they can from the problem of sensuality.

Laura Redding*, 28, is an assistant to a top fashion designer. Laura lives alone and has no lover. Every night at one she runs five miles. By day, she exists "mainly on a diet of 'kirbies' and rice vinegar," because "meat slows me down."

Kirbies? What are kirbies?

"The little cucumbers they use to make pickles."

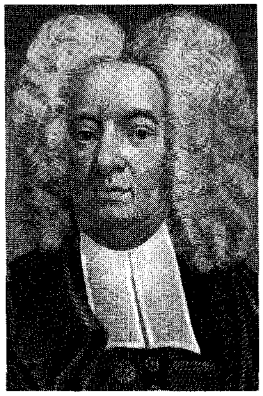
Redding, like a lot of the New Puritans, also works long hours. "It all started because I didn't have time to make myself a roast-beef sandwich every morning. It was easier to plunk fifteen kirbies in my bag. I never have time to eat a real meal. I need an instant meal, and kirbies are better for me—there are no calories, no sodium."

Sometimes Redding goes a little wild. "I'm really hooked on guacamole and corn chips," she confesses in a Mexican restaurant one evening. And there are days when she has sudden cravings for egg sandwiches with ham.

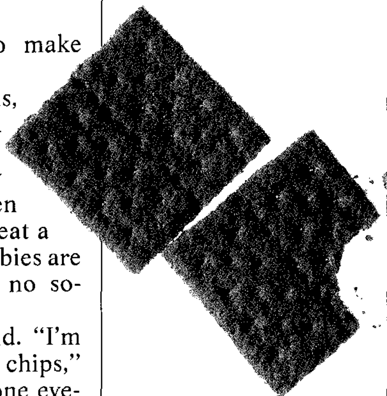
What about desserts?

"What I do is feel and smell," says Redding with a laugh. As a strawberry mousse arrives, she dips a long finger into the dish and—smells it.

If New Puritans don't eat a great deal of food, they do take a voluptuous pleasure in thinking and talking about it. Laura Redding remembers the rich dinners her English-born mother served, "huge meals with roast beef and Yorkshire pudding, and trifle for dessert." Preston Handy came from a well-to-do family, he says, sitting in his two-bedroom apartment whose furniture is almost entirely hidden by sports paraphernalia, sports magazines, bicycles, and bicycle parts. "We always had T-bone steak at home," says Handy. "We always ate better than other people. I have fond memories of all those foods. Unfortunately, a banana doesn't have a bone."



Puritan divine Cotton Mather was dismayed by the sin of excessive eating.



The graham cracker was invented by Sylvester Graham, the apostle of "moral vegetarianism."

Even now, Handy is beset by thoughts of forbidden foods. "There's a great raisin-pumpernickel bread at Orwasher's, on 78th Street. I try and stay away from it. And Miss Grimble makes a great peach-and-strawberry pie. I love Entenmann's lemon pie too. I used to eat a whole one at a time," he says, his voice trailing sadly off at the memory of these luxuries past.

IT IS NEARLY MIDNIGHT AT THE ST. George Health and Racquet club. Kathy Krauch is still playing walleyball. Her face is red, the sweat clings to her hair and runs down her face and back. Her body has a year-round tan, and she has the well-developed trapezius muscles of a male athlete. "Five minutes before closing," the loudspeaker warns, but still the players play. Tomorrow will be a particularly hard day because Kathy has a soccer tournament.

Finally the lights dim, and Kathy must cease. Relaxing for a moment, she examines a bleeding cut from her soccer game of the day before, and stretches hamstrings, which she injured in the Mighty Hamptons Triathlon last September. Kathy remembers "the cramps in my stomach, the way my limbs shook. I could barely walk." And yet the next day she played a soccer game. She knows that to heal her strained hamstrings "I should probably stay off my legs a couple of months." But even now she is making plans to compete in the July 4 New York–Philadelphia triathlon—to swim 2 miles in the ocean, bike for 90 miles, and then run another 6 miles—to go even farther, to achieve new heights, in her never-ending quest for perfection. And maybe, with her new copy of *Eat to Win,* she just will.

In Manhattan, on the Upper West Side, Laura Redding is telephoning a girlfriend across town. "I'm coming!" she cries. Wearing her Gore-Tex windbreaker and New Balance running shoes, Laura steps out of her high rise and takes a cab east. Rain spatters the windshield, but Laura is undaunted. At Park Avenue, she gets out and begins the run toward her friend, heading south to meet her. The rain plasters Laura's hair down, but she keeps on going, past the doorways with their golden and inviting light, past a group of late-night revelers, young men in black tie, a girl in an ermine jacket, and now Laura can feel the stitch in her side, the pain in her throat and her chest, but still she runs, onward and upward. ■

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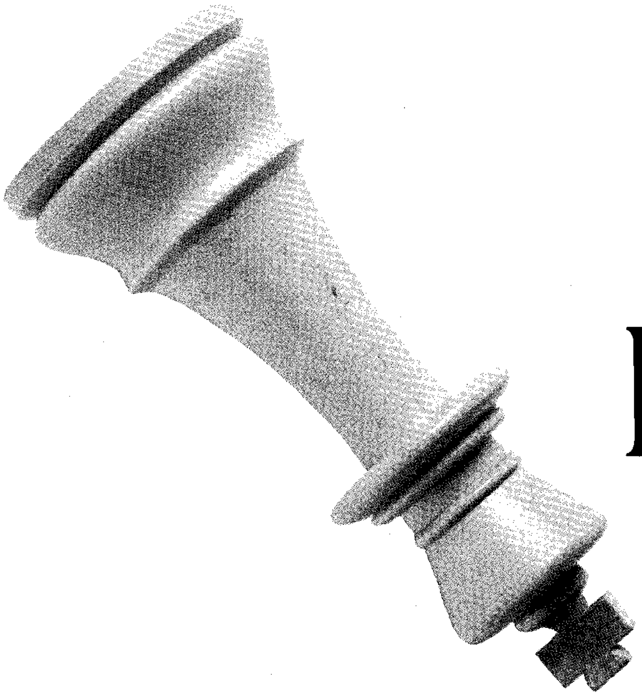
* *Not her real name.*

Illustration: Bettmann Archive. Photograph by Maria Robledo.



Waiting For Bobby

By Fred Waitzkin

The Grungy World of Big-Time Chess

IT WAS A BREEZY AFTERNOON IN Washington Square Park. The crooning of a saxophone mixed with the uneven click of plastic chess pieces on marble chess tables in the southwest corner. Vinnie Livermore, a 34-year-old black man, sat at one of the tables nursing a paper cup of coffee. He was wearing a torn maroon sweater, soiled corduroy pants, and unmatched socks rolled at the ankles. Seated beside him was a junkie, mumbling and swaying.

In front of Vinnie, on a table stained with Coke and dried pizza sauce, chess pieces stood poised. An attractive young man approached, his boyish face touched by a sickly pallor, as if he hadn't seen the sun in years. In a tremulous voice, he asked if Vinnie wanted to play for a dollar a game. Vinnie tried to hide his smile as he reached into a shopping bag for his chess clock. He'd found a fish—and he was already tasting the Chinese dinner he'd eat that night. Vinnie is a chess expert, but he's often short on change for a subway token.

The young man sat on a green park bench, and almost immediately the two players were surrounded by a crowd of kibitzers. Among them was a six-year-old boy chewing bubble gum and leaning familiarly on Vinnie's arm. Although this little boy can barely read, he has prodigious chess talent and regularly trounces adults in speed games. Chess players greet each new prodigy with curiosity and expectation—it's a little as if they were waiting for the Messiah. This boy is affectionately referred to as Young Fischer by the old-timers who recall the games Bobby played in the park as a little boy in the fifties.

"Two minutes a game?" the young man asked in a Germanic voice, suddenly confident and contemptuous. Playing at this speed, the men raced through the most deliberate and cerebral game as if it were pinball. Paced by the nerve-racking snap of the clock, chessmen flowed into lines of attack. Captures were made with a snatch, and sometimes, during last-second flurries, knights and bishops were knocked to the ground. Speed chess is thrilling to watch, and the onlookers were as tense and giddy with excitement as a fight crowd. Someone whispered that the pale young man was a grandmaster named Eric Lobron, one of the top chess players in the world. Lobron blushed at being recognized and for a moment tried to pretend he was someone else. Like Vinnie, he had come to the park to hustle a few dollars for his dinner. As it turned out, each player won three games—no one made a nickel.

Sitting nearby, Igor Ivanov watched the chess players as he sipped from a bottle of wine in a brown paper bag. Ivanov, a burly, unshaven man in a threadbare overcoat, is a Russian chess master who defected four years ago. "What a blessing it would be to win the Lotto and forget about chess," he said in a heavy Russian accent. "This month, the U.S. Chess Federation says I'm the highest-ranked player in North America, but what does it matter? I cannot pay the rent."

Ivanov was the leading money winner on the American chess circuit last year. He cleared about $10,000 after expenses—less than Tom Watson or John McEnroe would accept for a single drowsy afternoon exhibition of their game. To make the $10,000, Ivanov spent twelve months crisscrossing the country from one tiny tournament to the next, often sleeping on buses. He competed in more than 200 games, each about the length of a baseball doubleheader. Many

Face-off: *Fischer's heir apparent, Joel Benjan*

Photographed by James Hamilton. Chess piece photographed by Aaron Rezny.

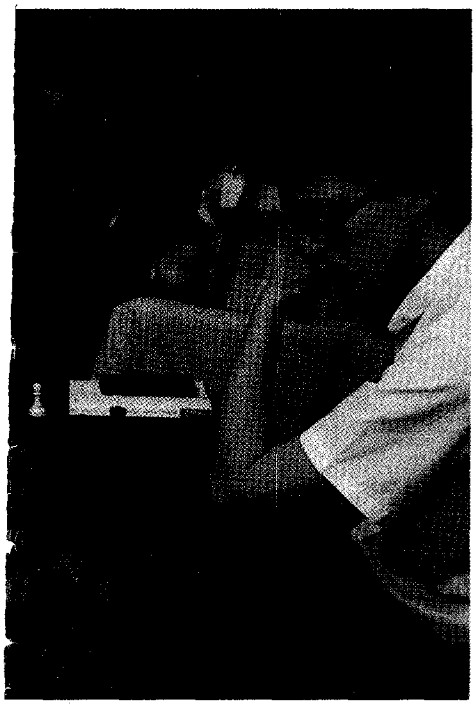
tournaments were played for three-figure purses in shabby, airless game rooms, in third-rate hotels, or in windowless basements. Ivanov sometimes had to borrow the bus fare to get from one contest to the next. He's planning to give up full-time chess to study mathematics. As a math teacher or a computer programmer, at least he would have a steady income.

A DOZEN YARDS AWAY, another chess hustler was waiting for a game. Israel Zilber, who's about 50, is emaciated, his face so creased and weather-beaten that he could easily pass for 75. He wore a scuffed leather jacket and a naval cap decorated with a large sheriff's badge. Each of his fingers was bent under the weight of garish costume jewelry. Zilber is one of the best in the country at speed, or "blitz," chess—games that range anywhere from 2 to 30 minutes. To chess players and tourists alike, he offers a choice: For a dollar he will pose for a photograph or play you in a game of chess. Each game he plays, no matter how powerful or pitiful the opposition, Zilber scribbles in Russian notation on a napkin or an old envelope. At night, he sleeps on a bench, his worldly possessions stuffed under his shirt and a few dollars rolled into a sock.

"In the U.S., a chess player is a small person," said Ivanov. "The only ones who care about the game are other players. When I lived in Moscow, they gave me money and a nice apartment. I was a celebrity of sorts. In 1979, when I played Karpov, the world champion, it was in newspapers all over the U.S.S.R."

When asked how he would do today in a match against Anatoly Karpov or the youthful Russian challenger, Gary Kasparov, who will play each other for the world championship, in September, Ivanov waved the question aside. "They would crush me. They are magnificent players."

Ivanov shrugged off the fact that he is the highest-rated player in this country. "What does it mean?" he said. "In America, the players are all fish."



uares off against Mexican Marcel Sisniega.

Pawns: *Soviet chess players are often asked to lose games, said grandmaster Lev Alburt.*

IN 1972, WHEN BOBBY FISCHER WAS beating Boris Spassky for the world championship, chess in the United States became a source of national pride. Soap-opera and chess addicts alike spent afternoons glued to the incredibly slow replay and analysis of moves wired from Reykjavík, Iceland. On weekends, millions of New Yorkers watched chess on Channel 13 with a devotion that bridged jingoistic euphoria and mystical bemusement. Even commentator Shelby Lyman and master analyst Bruce Pandolfini, who filled the long stretches between moves with witty discussion, were often confused and misled by Fischer's strategies. But it didn't matter. Chess was coming of age in America, and you could love it even if you didn't understand the game.

Chess clubs proliferated during the early '70s. Mothers pulled their sons out of Little League and ferried them to chess lessons. Talented young players with dreams of Fischer, TV immortality, and big chess money spurned college and conventional career choices to turn professional. For a brief time, shy, introverted chess players basked in the national glory along with running backs and rock stars.

"There were even chess groupies," recalled Pandolfini, 36, manager of the world-famous Manhattan Chess Club and one of the most respected chess teachers in the country. "The chess world had always been essentially sexless, but these girls studied the U.S. Chess Federation rating chart and began working their way up. They were playing their own kind of chess game. They seduced the most ascetic grandmasters. They all wanted Fischer."

In 1972, before Shelby Lyman put him on TV, Pandolfini was an impoverished tournament player who subsisted doing a variety of part-time jobs. "One week, I was sorting mail at the post office and the next I was on TV. A few days after the show began, I was walking along Sixth Avenue when suddenly a big limousine screeched to a halt. A beautiful woman, whom I had never seen before, stepped out. She exclaimed, 'Bruce! Bruce Pandolfini! Oh, wow!' "

Overnight, this cerebral, slow-moving board game had become supercharged with American glitz. Fischer was on the cover of *Sports Illustrated, Life, Time,* and *Newsweek.* He was on Dick Cavett and Johnny Carson.

"Chess is like war on a board," Fischer told America. "The object is to crush the other man's mind. . . . I like to see 'em squirm." It was as if Bobby Fischer had invented a new game.

Chess sets became a best-seller at Brentano's. Fischer's two books on chess sold hundreds of thousands of copies, and his good fortune trickled down to other chess professionals. Said Pandolfini, "I began charging up to $150 an hour for private lessons. Some of the Wall Street lawyers and rich doctors I taught were just terrible. They had no talent or appreciation for chess. A few times I fell asleep during lessons, but it didn't matter. They thought they'd catch chess genius just being around the guy who talked about Fischer on TV."

Bobby Fischer was born in 1943. From the time he was a six-year-old living in Brooklyn until he won the world cham-

“. . .‘Changes could take place in the Soviet government,’ said one

pionship, at 29, he was totally preoccupied with chess. At fourteen, he won the United States Championship, an unparalleled feat. But he was already becoming bitter about the shabby treatment of chess in the United States. Fischer was incensed, for example, that while the Russians spent lavishly to field a well-coached Olympic team, Americans were hard-pressed to raise the airfare to compete. In his biography of Fischer, Frank Brady suggests that the motivation behind Fischer's grandiose financial demands after his rise to fame was as much the desire to give chess in the U.S. recognition and stature as it was the wish for personal enrichment.

Hustling: *Chess wizard Vinnie Livermore often has trouble finding change for a subway token.*

In 1977, Fischer was offered a quarter of a million dollars to play a chess game at Caesars Palace, but he turned it down. It was too low. President Marcos offered to sponsor a $3-million championship match in the Philippines, and Fischer was said to have $10 million lined up in commercial offers.

Then Fischer played a wholly original and unexpected variation. He refused to defend his title against Anatoly Karpov and retired into the protective fold of the Worldwide Church of God in Pasadena. He gave the organization his prize money and royalties and became a recluse, living in the basements and spare bedrooms of a few close friends. He has not been seen in public for years.

In the spring of 1981, Fischer was spotted by the Pasadena police wandering along a highway, and when he couldn't tell them his address, he was jailed for vagrancy. Fischer wrote a pamphlet about the incident, called “I Was Tortured in the Pasadena Jailhouse!” which was a best-seller in chess clubs even though he never mentions a word about chess.

Former friends say that Fischer has refused to speak to them, accusing them of treachery. They describe him as paranoid, refusing medical attention and fearing assassination by the K.G.B. Fischer is reported to be almost penniless, moving from one seedy Los Angeles hotel room to another, living amid piles of chess periodicals, conspiracy novels, and Hitler memorabilia. Friends say he spends much of his time in libraries and Nazi-oriented bookstores. In the early hours of the morning, when his powers of concentration are strongest, said one friend, he studies chess.

CHESS ENTHUSIASTS EVERYWHERE speculate about whether Bobby Fischer still plays chess and how he would do today against the great Russian players. Californian Peter Biyiasas claims to be the only grandmaster to have played with Fischer in recent years. In August 1981, Fischer lived with Biyiasas and his wife, Ruth Haring, in their home in San Francisco, and the two grandmasters played well over 100 speed games. “If anything, Bobby's gotten better,” said Biyiasas. “He's like a machine. There was a feeling of inevitability about these games. Fischer saw too much and was too fast. While he played, he made comments and joked, as if he were playing against an amateur. We played more than 100 games, and I never won one.”

Even more impressive to Biyiasas was Fischer's ability to analyze chess positions. “We looked at Karpov-and-Kasparov games, and he would say, ‘But look at these blunders. Karpov could have drawn this game, but he lost it.’ They didn't look like blunders to me, but when Fischer took the time to explain, I saw that he was right every time. There's no doubt in my mind that Fischer's the best in the world.”

Another friend of Fischer's claims to speak to him daily on the phone and reports that the former champion is eager to play again in a private match, for $2 million. The friend is trying to arrange the deal for Fischer right now.

This tantalizing invisible existence may be Fischer's most enduring and original chess creation—a kind of life gambit. Fischer's legend and mystique have deepened with the years. In the fantasies of American chess fans, Fischer's game grows more unbeatable with every unplayed tournament and every spurned offer of millions.

But in his odd trail Fischer has left a chess wasteland. The new chess clubs of the '70s have disappeared along with him, and many of the old clubs have withered in membership and grown shabby. For example, the Marshall Chess Club, a beautiful brownstone on West 10th Street, has a leaky roof and is empty most of the day except for a few old men who snore in their armchairs. Its membership has shrunk from more than 700 in 1974 to only about 200 today.

During the past decade, parents of some of America's strongest young players have forbidden them to pursue the game lest it become a worthless preoccupation; noted chess teachers have become computer programmers, art dealers, and bookies. To survive as weekend players, some of the talented young men who were turned on to chess by Fischer a dozen years ago drive cabs, unload trucks, or hustle chess in the park. Among them is Jay Bonin, New York State champion in 1981. Bonin, who has supported himself largely by working as a messenger, said, “I can't make a living from chess, and I've devoted so much time to the game that I have no marketable skills. Looking back, I wish I hadn't seen Shelby Lyman on that television set. I would have done something else with my life.”

LEV ALBURT WAS A TOP SOVIET grandmaster who defected to the United States in 1979 and became the highest-ranked player here in 1980 and 1981. Alburt is an engaging conversationalist, who, like the great European players of the nineteenth century, combines his genius for the royal game with aristocratic taste and manners. In his ad for students in *Chess Life* magazine, he is pictured at

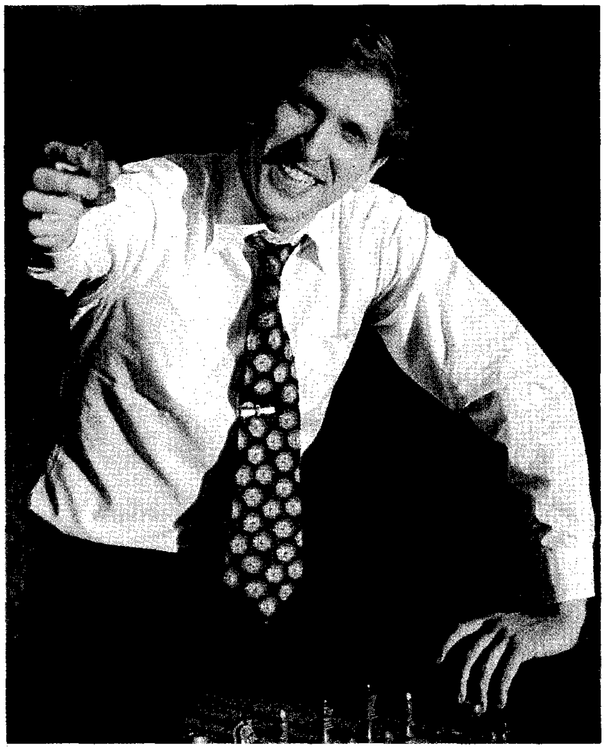
defector, 'that would make the world championship a fiction'..."

his game in evening clothes. Talking with him about chess in the Soviet Union is extremely unsettling, a little like walking into a John le Carré novel.

"In the Soviet Union," Alburt said, "chess is supported by the government, and since Stalin's time they have used victories in international chess tournaments to propagandize the notion that the very best minds flourish under the Communist system. They will go to great lengths to get the most from their players. For example, sometimes during my matches I was wired and tested for blood pressure, heart rate, galvanic skin response, and other things. I was given amphetamines and tranquilizers on the days of important tournaments.

"Perhaps you don't realize that when Karpov plays in a big tournament he has the help of 40, sometimes 50, aides," he continued. "They do everything from analyzing positions and performing physical therapy to providing sophisticated psychological profiles of opponents. Karpov has a doctor on hand to regulate his medications. He has used hypnotists to distract his opponents. He has the use of a computer in Moscow that can calculate endgame positions more accurately than any grandmaster who ever lived. Without the advantages of his political connections, I doubt Karpov would be a stronger player than, say, the gifted young American Joel Benjamin," Alburt speculated.

Joel Benjamin? Were he a Soviet player, he and other up-and-coming young chess talents, such as eighteen-year-old Maxim Dlugy, would be enormously popular—as well known as Magic Johnson and Darryl Strawberry here—and their matches would be written about in newspapers and discussed in the street like any big sporting event.



That championship season: *Fischer in 1972.*

ACCORDING TO ALBURT AND others, there are approximately 300 chess professionals in the Soviet Union who have been supported by the state since they were discovered to be gifted as young children. They have been given a scientific chess education simply not available in the West. Top Russian chess players are among the most affluent Soviet citizens. The respect accorded chess players in the Soviet Union is reflected not only in other Eastern European countries but also in Holland, West Germany, Iceland, Chile, and Argentina.

The upcoming world-championship match between Karpov and Kasparov dominates the daily conversation of chess players these days. But when the subject was raised with Alburt, he became sad and slightly bored—in the manner of George Smiley. "Today, Kasparov would be the favorite," he said, "but it is still too early to tell. There are changes that could take place in the highest places in the Soviet government that would make the match a fiction."

In 1962, Bobby Fischer wrote an article for *Sports Illustrated*, entitled "The Russians Have Fixed World Chess," in which he asserted that Russian grandmasters were often asked to lose or draw games to assure the victory of another one of their players. Lev Alburt is in a unique position to affirm Fischer's intuitions. As a Russian grandmaster, Alburt said he was often asked to draw games in international tournaments, and that even famous players, such as Tal and Bronstein, were occasionally asked to lose games. "When they organize a tournament in the Soviet Union, they have a plan," Alburt explained. "If they want to make a new master, they will tell the stronger players that they must lose to this man."

As for Karpov-Kasparov, he said, "For years, Karpov had a benefactor in government. Through his connection with this man, Karpov gained more political power and material privileges than any Soviet chess player in history. During the time of the Korchnoi match, Karpov became a favorite of Brezhnev. Andropov removed Karpov's patron from his high government rank, weakening Karpov's position—though he was still world champion.

"At about the same time, Andropov brought in a man named Aliev, who rapidly became one of the most powerful men in the Soviet Union. He was Kasparov's benefactor, and Kasparov became as powerful as Karpov—maybe even more.

"Now with Andropov's death and Chernenko's coming to power, nobody knows what will happen in the chess world. Kasparov, who is half Jewish and half Armenian, is not the ideal Soviet hero. If Aliev were to lose his job before September 10, I would bet ten-to-one that Kasparov will lose the match."

SOME OTHER RUSSIAN DEfectors and émigré players offered more-tempered views, but there was general acknowledgment that top-level chess in Moscow has a power-politics-and-intrigue style that Westerners know little about. Igor Ivanov, for example, recalled being asked by a Soviet official to lose a game. His prediction for Karpov-Kasparov: "Soviet chess players are a team, so anything can happen. But I think they'll be allowed to play."

It is perplexing that, with the exception of the Fischer period, chess has remained so staunchly unpopular in the United States. How does one reconcile, for example, the fact that I.B.M. regularly sponsors chess tournaments abroad, when it won't go near one in this country? Chess professionals speculate that in the U.S. chess just isn't good business. Perhaps the game is simply too complicated for Americans who have been spoon-fed on spectator sports. It may be that in order to capture the public's imagination, chess requires the emergence of a mesmerizing pop-culture figure like Fischer.

Still, during the past year, there have been small signs that interest in chess in the United States is beginning to grow again. This spring, for example, more than 350 children competed enthusiastically for the National Elementary Chess Championship, in Syracuse, New York. Officials of the U.S. Chess Federation hovered over these runny-nosed miniatures as if they were royalty—perhaps a new Fischer was among them. In April, the Second Annual New

Photograph by Harry Benson.

“. . .‘My parents would be proud of me if I played baseball,’ said

York Open, held at the Penta Hotel, attracted more than 1,000 players, each of whom paid entry fees of $115 to compete for cash prizes in the thousands. Five hundred chess games were played simultaneously in vast ballrooms. But far more typical of chess American-style are tournaments at Bar Point.

Near the corner of Sixth Avenue on 14th Street is a shattered glass door, labeled BAR POINT HOUSE OF BACKGAMMON, that is usually flanked by a couple of reeling drunks. Inside are two flights of stairs, littered with cigarette butts and reeking of urine. Bar Point is where big-time chess tournaments are regularly held in New York City.

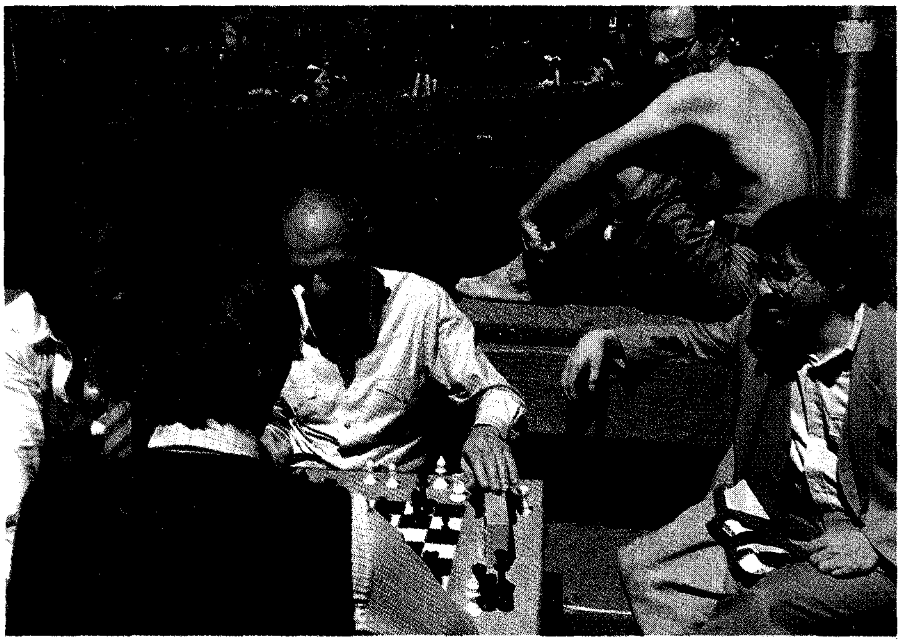
The weekend of the Greater New York Open, this spring, the rooms inside were packed. The congregation of talent at this tournament made it one of the strongest in the United States this year, according to promoter Bill Goichberg, the Don King of chess.

Scores of chess players were sitting across from one another at cafeteria-style tables, sighing, saying “shhh,” moving a piece, pushing a time clock, writing on a score sheet, but mostly sitting on hard plastic chairs, thinking. The best players were in the front, a sorrowful room with discolored wall paneling, peeling plaster, torn rugs, and electrical wires dangling from holes in the ceiling. The front room, above a pizza parlor, is connected to an adjacent one by a door that was padded against slamming with wads of newspaper and silver duct tape. From time to time, Goichberg’s voice boomed from the back room, “Keep it down!”

Most of the internationally titled players, the stars, sat at a table nearest a row of curtained windows, but also nearest the din of buses, trucks, and ghetto blasters cruising up Sixth Avenue. Grandmaster Dmitry Gurevich, the tenth-ranked player in the country, was playing against Asa Hoffmann. Gurevich, a short, handsome man with a finger jammed into each of his ears, flinched at noises as if he were being stung by wasps. Hoffmann, ranked ninetieth, is a tall, thin man with black hair and a weary, melancholic face. Hoffmann played more casually than Gurevich. He didn’t take nearly as much time between moves, didn’t seem to care as much.

Next to Hoffmann sat Joel Benjamin, twenty, who has just finished his junior year at Yale. Many agree with Lev Alburt that Benjamin is the most talented young chess player in America, a potential world champion. While he studied the board, his pale boyish face was calm and a little cheerful. He waved casually when he noticed a friend enter the room. Benjamin sat on folded legs as if he were doing yoga, but his fingers moved with a will of their own. They were in his mouth or wrapping around one another or quivering indecisively above a rook or bishop.

For many minutes, sometimes for an hour or more, the players would analyze the positions on their boards. At times they seemed to be meditating or daydreaming. In fact, a player explained, “they’re boiling inside with attacks and counterattacks. Emotionally, it’s a battle for life and death. You enter into someone else’s head—battle against his ideas.”



Chess in the park: *Amateurs and grandmasters gather to match wits in Washington Square.*

Chess is a game that hangs in the balance. When played beautifully, it goes on, hour after hour, with the tension of a baseball game tied in extra innings. But unlike baseball, the tactics of chess involve such complicated ploys and feints, the crafting of such devious illusion, that the appearance of a tie is often no such thing. In even the sleepiest of games, the player must consider the possibility that what looks like a draw may be the artful precursor of a decisive, crushing attack.

After minutes of painful stillness, a player will move a piece, then bound from the board as if suddenly unchained. During one such break, Asa Hoffmann chatted with friends. “I’ve got him thinking,” he said impishly of Gurevich, who had been agonizing over his move for more than an hour. “Maybe I’m gonna win a pawn.”

HOFFMANN, THE SON OF TWO lawyers, grew up on Park Avenue. He went to Horace Mann and then Columbia until he dropped out, as he put it, “because I became a chess fanatic.” Hoffmann is one of the most active tournament players in the country, participating in about 200 tournament games a year and earning a consistent $2,000 from all these competitions. “My family would be real proud of me if I were a baseball player and made a couple of hundred thousand a year,” he said, “but they’re ashamed of me because I’m a chess player. I’m 41, and they’re still asking me, ‘When are you going to get a job?’ ”

To make ends meet, Hoffmann hustles chess games for a couple of dollars each. “The chess-hustling business is bad. It’s down with the economy, and O.T.B. and Lotto have hurt,” he said. Hoffmann is a great speed player, generally thought to be the most savvy and successful of hustlers. He makes about $100 a week. “It’s not a good game for a gambler,” he explained, “because chess players are too rational and conservative. You have to find a true compulsive who happens to play chess—someone who’s essentially masochistic and enjoys being humiliated.

“One of my best customers was a rabbi. He would come in to play me wearing a yarmulke. Then he would say a prayer in Yiddish. While I beat him, he cursed and screamed. He would beg for me to have mercy on him. I’d tell him, ‘What a fish you are. I’m gonna crush you.’ I took a lot of money from him. Unfortunately, the rabbi is dead now.”

A few minutes later, Gurevich resigned and walked quickly from the front room. “I wasted him,” Hoffmann

one man. 'But they're ashamed of me because I play chess'..."

said matter-of-factly. "It was a classic psych job. Before we started playing, I said something about his old girlfriend. I set him up."

Joel Benjamin moved the white queen forward three squares, and after considering for a moment, his opponent reached his hand across the board to resign. The position seemed much the same as it had an hour before. The pieces were all engaged, balanced against one another. But both players knew that in six or eight moves something terrible would happen to black—it was inevitable.

Immediately, the two men began to analyze. "If only you hadn't put the bishop on e7," Benjamin said sympathetically. "I think you had winning chances." "Yes," the man answered softly. For the young players particularly, losing is terrible—a chaotic, vulnerable moment, a glimpse of ultimate limitations.

"I used to play against Bobby Fischer all the time," said Asa Hoffmann, taking a break from a backgammon game. "I lost hundreds of games against him for $2. I was Fischer's fish."

BOBBY FISCHER MOVED LIKE A phantom through the broken-down rooms. Everyone had a Fischer story. One player said he'd gotten a letter from Fischer three weeks ago but wouldn't let anyone read it. A grandmaster who played in the front room was supposed to have just returned from a two-month visit with Fischer in California, but would walk away without a word when asked about it. Fischer is the libido of this quiet board game, a chess player who could call a press conference tomorrow and play a game for a million dollars.

"During the Fischer period, it wasn't chess that turned people on," said Joel Benjamin. "It was Fischer. He was a lunatic and at the same time such a great player that he could beat the Russians single-handedly."

Benjamin, slightly built and wearing gold-rimmed glasses, has the look of a young librarian. But his speech is full of willfulness, sharp judgments, and more than a few Fischerisms: "Sometimes during a match, you get a bad feeling about a person. Mannerisms affect you. The way someone moves a piece is important. If a player bangs down the pieces, I know he's an idiot. It makes me want to tear his head off."

When Benjamin walks into a tournament room, players try to catch his eye, draw a nod. He's a rising star in this esoteric world. At the regular Friday-night rapid tournaments of the Manhattan Chess Club (the bastion of respectability and good taste in the New York chess scene), Benjamin often plays against international stars, such as Marcel Sisniega, champion of Mexico. During these compressed seven-minute games, Joel's face mirrors the competitive tension of a Bernard King with a game on the line. Lesser players seem to come unhinged—sometimes they tremble at the end of close games with him, and Joel almost never loses one of these speed games. "I don't enjoy being the thrill of someone's lifetime by losing," he said curtly.

Benjamin, who learned how to move the pieces when he was eight while watching the Fischer-Spassky match on television, acknowledged that if the economic realities for chess players were different, he probably wouldn't have bothered going to college. "It worries me that chess players in this country can't make it as chess players," he said. Still, when he graduates next year from Yale, Benjamin plans to devote himself to the game. "My goal is to be world champion someday," he said, as Bobby Fischer did 30 years ago in Washington Square Park. "I dream about it."

Bastion of respectability: *Benjamin and manager Pandolfini at the Manhattan Chess Club.*

At eleven o'clock on the last night of Bar Point's Greater New York Open, all but the final game was finished. The winner of this one, which was in its sixth hour, would take the $400 first prize.

Joel's father sat waiting while Bill Goichberg tallied the results. His son's biggest fan, Alan Benjamin is the chess coach at Madison High School, in Brooklyn, where he is also a history teacher. When Goichberg finished, Benjamin would drive Joel back to New Haven. He ended up with two wins and two draws, which tied him for third. But because he had to share the $150 purse with four others, Joel ended up losing money.

"This was a special tournament," said Goichberg. "Normally, I can't afford to pay prizes like this. It's been nearly a year since we've had a $400 first prize here. New York doesn't seem to support chess. In a year or two, I'll probably take my tournaments out of New York."

Meanwhile, there had been an accident in the dimly lit back room where Joel was analyzing a game with several other masters. The single working toilet in Bar Point had finally given out, and the floor was awash—Coke cans, broken glass, soggy candy wrappers, and wads of toilet paper were floating on the putrid rug. A young woman in shorts tiptoed across the room, ineffectually spreading newspapers over the mess.

As he sat with Joel and two other masters at a nearby table, a brilliant Russian émigré grandmaster demonstrated an original opening he'd just used in a game. He talked theatrically with sweeping arm gestures as if he were lecturing at Moscow University. Soon Joel began shuffling the pieces, trying to decide if there was a variation he liked better. The men took turns, and the chess pieces skidded and darted as if they were on ball bearings. They had been playing chess for two days, and they couldn't stop. They were on fire with the game. Their eyes flashed and blinked, looking for new combinations, new possibilities. No one seemed to mind—or even to notice—the plaster falling off the walls or the slop underfoot. ■

THE YEAR OF SIGOURNEY WEAVER

BY ANTHONY HADEN-GUEST

A DEMON-WOMAN IS WRITHING strenuously atop a Manhattan skyscraper. Cold lights sparkle. This, the penultimate scene from the new movie *Ghostbusters*, is on a video screen in a Plaza Hotel suite. Sigourney Weaver, the actress who plays the lady in question, is standing, watching. She looks deeply interested, but objective, as though scrutinizing a creature in a zoo. The lights around the dancing woman multiply. "Wow! Bride of Frankenstein," Weaver observes, shimmying gently in time with the goings-on. In the movie, Weaver and a male accomplice are suddenly transformed into huge black animals of thuggish mien. "Makeup could have put hair on us," Weaver says. "We should have been the *dogs* too."

Actually, she needn't fret. The part is quite a stretch already. *Ghostbusters* (page 66), in which Sigourney Weaver acts alongside Bill Murray, Dan Aykroyd and Harold Ramis, is a comedy-horror movie that pulls off the unlikely trick of being both comic and (when necessary) horrifying. Weaver plays a professional cellist who is taken over by a foul-mannered Hittite entity named Zuul.

"I liked the idea of being possessed," Weaver says. "That's why I took the part. It was sort of interesting to sit there and try to summon up the evil in yourself. I scared myself a couple of times."

Ghostbusters opens Friday. Sigourney Weaver will be seen here two weeks later onstage, when she opens in David Rabe's *Hurlyburly*, which is being directed by Mike Nichols. In this, Weaver is Darlene, a slightly less dim bulb among the female dim bulbs who become involved in the games played by two female-despising characters (Christopher Walken and William Hurt).

Sigourney Weaver is a tall woman in her middle thirties, with a thicket of brown hair and a face that is at once beautiful and unusual, a matter of planes, as if the Deity were announcing "I don't just model—I carve too." She was propelled upward in her profession with unusual speed by her first film, *Alien*. After *Alien*, though, it wasn't quite that she faded—she was in two fine movies, *Eyewitness* and *The Year of Living Dangerously*—but that she didn't *build*. Certainly, she lacked hunger where career and publicity were concerned. She recalls being berated by Peter Weir, who directed her in *The Year of Living Dangerously*, for being civil to a critic who had savaged her. "I told Peter, 'It's not that important to me.' He said, 'It must make a difference to you. It *should!*' " she says. "And I said, 'Why should I pay him that kind of attention?' "

But now *Ghostbusters* is being projected as a summer smash, and *Hurlyburly* is currently New York's most eagerly awaited theatrical event. Sigourney Weaver is making it, and on her own terms.

WEAVER GREW UP IN NEW York. Her father, Pat Weaver (born Sylvester), was one of the most remarkable figures in fifties television, a former adman who became president of NBC and brought the world, for instance, *Your Show of Shows*, the *Tonight* show (with Steve Allen), and *The Today Show* (with Dave Garroway and J. Fred Muggs). Her English mother had been an actress.

"We mostly lived in the East Fifties," Weaver says. "We moved around a lot. My father had been in the navy, and he loved to see the water. So whenever a building went up that blocked the view of the East River, we would move again. It comforted him, I think. That patch of blue."

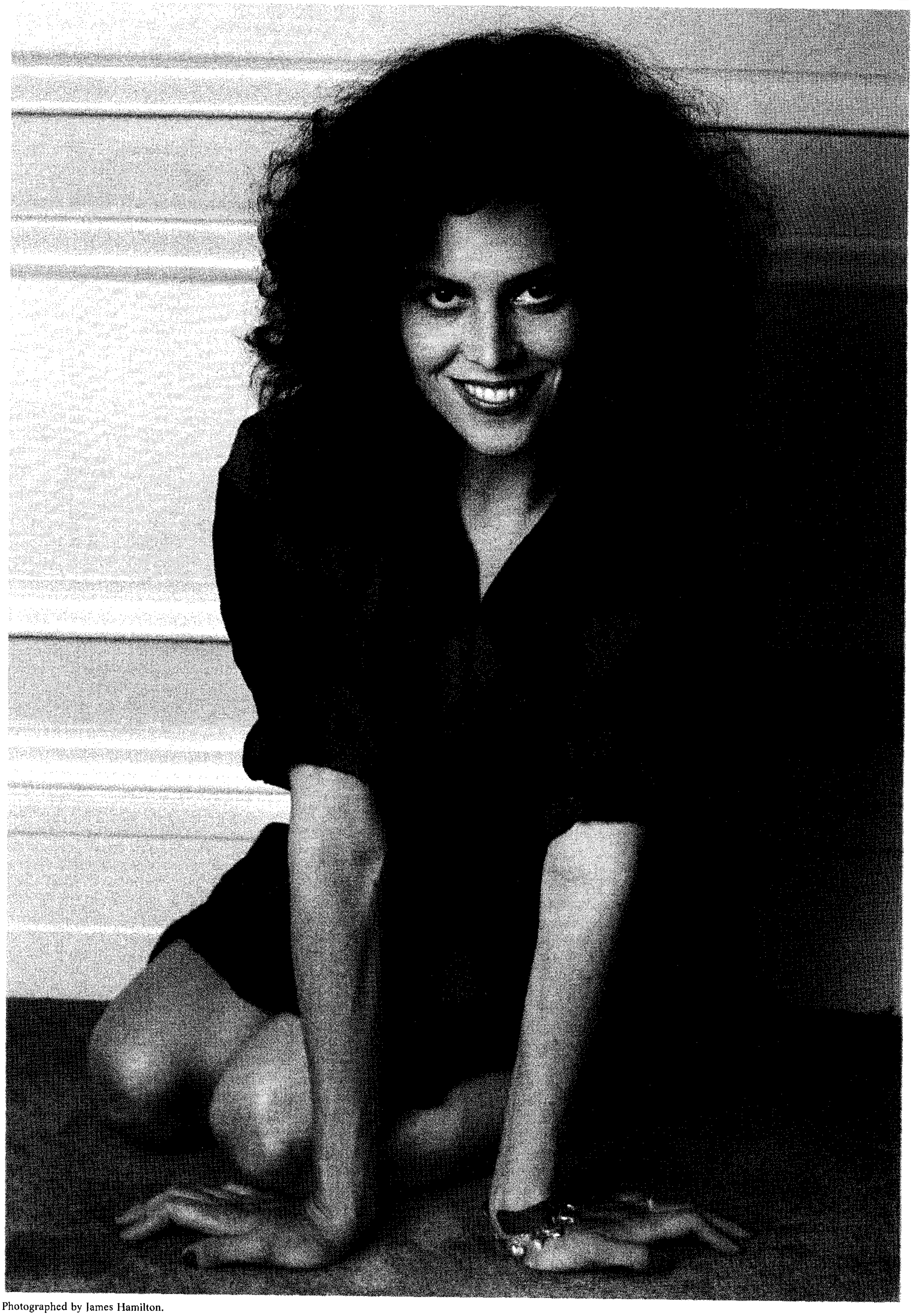
Weaver's early life, understandably, was intermingled to some extent with show business. "Art Linkletter visited me when I had chicken pox," she says. "My uncle Doodles was a comic with the Spike Jones Band." She denies, though, that this had much effect on the direction her life eventually took.

Pat Weaver left the NBC presidency when his daughter—then Susan Weaver—was seven. "He just needed more freedom," she says. "He tried to start a fourth network twice, and was unsuccessful. It was always his dream to transform television." She was sent to Ethel Walker, a prep school of much propriety, where she decided to change her name.

"My mother's name is Desiree, my father's name is Sylvester, my brother's name is Trajan," she says. "My father is a Roman-history fanatic. He wanted to call me Flavia."

The name "Sigourney" was plucked from *The Great Gatsby*. During a party scene, a flirting Jordan Baker asks Nick Carraway to look her up later, under her

"The success was so fast it felt a little odd. . . . I think early on I attached too much importance to what came next."



Photographed by James Hamilton.

ON 'ALIEN': *"There was supposed to be nudity in that picture. Which I was all for. I thought it would underline the difference between the vulnerable human and the dirty, hostile environment."*

aunt's name, Mrs. Sigourney Howard. "It's also in *This Side of Paradise,*" she says. "It's in the dedication. Monsignor Sigourney Fay."

In 1969, Weaver went to Stanford. "Really to get away from the East Coast," she says. Inevitably, she became involved with anti-war politics, but her turf was guerrilla theater. "You'd have a rally and part of it would be the entertainment," she says. "We would be the jesters. Most of what we did would be funny. At that point, I wasn't going to be an actor."

One of the more memorable rallies protested the presence of R.O.T.C. on campus. At a focal moment, Weaver was supposed to flourish Mao's Little Red Book. As the moment approached, she was horrified to discover that she had lost it; she improvised, waving her New York address book. Inspired, the Stanford radicals burned down the R.O.T.C. building. "Talk about theater having an effect on people," she says. Around this time, Weaver also appeared as Goneril in a "rather irreverent" production of *King Lear.*

Sigourney Weaver's political phase was succeeded by her elf phase. "My last spring at Stanford, I lived in a tree house with a fellow elf," she says. "He is now making stained-glass windows in Oregon. We wore matching elf suits."

Weaver was graduated from Stanford with a B.A. in English, but didn't want to pursue a Ph.D. Theater had begun to consume her. After Stanford, she put together a group, produced Aristophanes' *The Birds,* and toured the parks of Los Angeles. She hoped Yale would be the next step.

"I wanted to get a grant and form my own theater. But I found Yale very frustrating. It represented a narrowing of my horizons." It is possible, she concedes, that her transition was not helped by the fact that she arrived wearing clothes that were "elflike."

Theater at Yale was clearly different from theater at Stanford. "I was used to such irreverence. Nobody ever said, 'Well, *Hamlet* is beyond us at this point. We're not experienced enough to understand Kafka.' We just did anything, and had such a good time." The Yale theater program, which was run by Robert Brustein, was otherwise. "His theater was very intellectual," Weaver says. "I think the valuable thing for me was that I did stick it out somehow, and that I did start working with writers and directors."

Classmates who have since seen their work produced include Albert Innaurato, Christopher Durang, and Wendy Wasserstein. Weaver grew particularly tight with Durang and Innaurato.

Wasserstein, whose *Isn't It Romantic?* is playing at Playwrights Horizons, arrived at Yale in Weaver's last year, and recalls being struck by her performances, even in large-ensemble pieces. "You would always notice Sigourney," she says. "Your eyes would always go to her."

WEAVER GOT HER M.A. AT Yale and came to New York. She was five feet and ten and a half inches, and shy, and, unlike most of her Yale-theater contemporaries, she was not hell-bent on an acting career. She knew more about its hazards, for one thing, thanks to her family, who were by no means pushing her to act. "They loved the business," she says. "But I think they felt I was a little shy, and might not do well. They just thought it might eat me up. But I'm sure they would prefer it to my being a *race-car driver.*" Christopher Durang recalls that Weaver had problems finding an agent because of her height. Her first job was as an understudy in Sir John Gielgud's production of *The Constant Wife,* and her first onstage professional appearance was in a piece of Durang's called *Titanic.*

"Sigourney played a multiple-personality character," he says. "She's a precocious young girl who turns out to be a bitter lesbian. Then those characters are discarded, and she's an angry young woman."

This led to a series of parts of varying heft, including the role of Judith in Innaurato's *Gemini.* Then, in 1979, she secured the role of Ripley—first intended for a man—in the hugely successful, bug-eyed-monster-meets-and eats-man high-tech movie *Alien,* directed by Ridley Scott. Ripley was the film's sole survivor, and Weaver gave the part a hard down-to-earthness that added an extra whomp to the final sequence, in which, confident that the predatory blob had been disposed of, she stripped down to her skivvies. And—thwack!—here came another tentacle.

Weaver, oddly, is not wholly satisfied with this sequence. "There was supposed to be nudity in that picture," she says. "Which I was all for. Because I thought it would underline that even more, the difference between the vulnerable human and the dirty, hostile environment. The alien would see this pink thing emerge from the dirty green suit, and it would be transfixed . . . not knowing what this pink thing was.

"Then Fox said, 'No. We'll lose Spain! We'll lose Italy!' So I wore underwear."

This may have been just as well. Even the partly undressed Ripley excited huge amounts of mail, some very weird indeed ("I'm still getting it"), and this mail, in its extreme way, made one thing fairly plain. Sigourney Weaver had become a star.

"I would never say my success with *Alien* was easy," she says. "I was relieved it was a success, but, boy, I really worked hard. But the success was so fast it felt a little odd. I was living in a basement at the time, on the Hudson, right next to where these awful train cars come together and couple. It's the most excruciating sound you've ever heard in your life, and it would happen at odd hours, and I thought it was so funny. Here I was, in a blockbuster and living in a place I equated with hell!" (Today, she shares an apartment with Jim Simpson, the theater director she plans to marry.)

OTHER THINGS WERE UNSETTLING. Most actors claim they dislike being a celebrity. Sigourney Weaver truly did. "I always did some interviews," she says. "I just didn't want to do anything national. I thought it would inhibit my work. I thought if people got to know who I was, they would be less accepting as I changed around in various roles. I didn't want them to go, 'Oh, you went to Stanford and Yale, you can't play a *waitress.*' "

There was another unsettling surprise. "After *Alien,* I just assumed that other wonderful parts, like the woman in that film, would just come my way. And when I saw how limited the roles were, I was really surprised." Weaver agrees that she turned down roles that perhaps she should have taken. "I think early on I attached too much importance to what came next."

She returned to theater. Together with Durang, she wrote and appeared in *Das Lusitania Songspiel,* a sequence of skits enacted by the duo in full evening dress. It gave vent to her somewhat underemployed sense of comedy (and she and Durang got Drama Desk nominations for acting and writing).

What eventually followed was *Eyewit-*

ness, in which Weaver played a TV reporter from a well-to-do family who becomes the object of a janitor's desire. The movie was well thought of, but didn't make much money. Next was *The Year of Living Dangerously,* in which Weaver played an attaché at the British Embassy in Indonesia who falls in love with an Australian radio reporter, played by Mel Gibson. Peter Weir gave her, Weaver says, a sense of film. "He indicated that I have some kind of strength on-screen," she says.

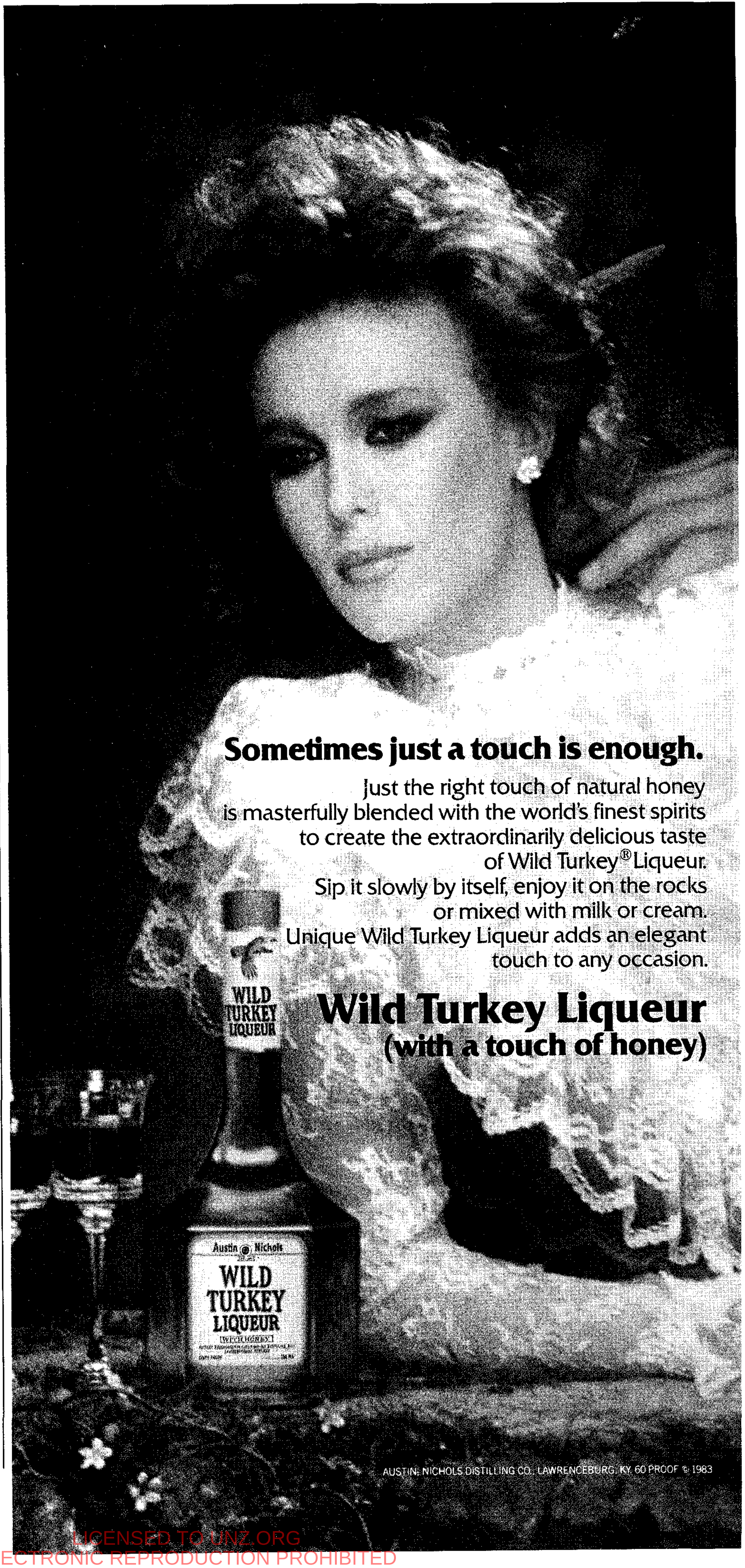
"The theater is a much more reassuring environment. You're cast, you rehearse, you get a chance to keep working and building on things." But film has other virtues. "The intimacy with other actors," she says. "There's a level of acting that you do for the other actors onstage. Very small moments. And that's what film captures. That's one thing I learned from film. You don't have to hype it up."

Then Weaver made *Deal of the Century,* a critical and commercial disaster. Actually, she confesses that she is rather fond of the movie. "Because everybody kicked it so brutally," she says. "It's like part of a trail of string you leave behind. I remember this guy came up to me at a press meeting, and said, 'I've been such an admirer of your work. How *could* you betray us by doing a film like *Deal of the Century?*' And I thought, 'Well, what on earth do you think our reasons are for doing these films? Do they think we are charting out our careers very carefully? Or do you just do what comes up because it might be good for you to do?' I mean, an actor has to *work.*"

WORKING ON *Ghostbusters,* Weaver found one theatrical pleasure that is fairly unusual in movies: ensemble playing. "They were so generous to each other," she says. "There was a celebration of each other's talents, which is, unfortunately, rather rare. It would be nice to be part of that again."

Hurlyburly, meanwhile, has three more weeks of rehearsal. "The play shows a world in which women are the victims," Weaver says. "I worked very hard in Chicago"—where the play had a successful run—"to make my character not a victim. I think maybe I wronged the play. She's not an innocent little fly caught in the spider's web. She's a little spider herself. I wrote a parody of the play, called *Hurlygirley,* which we did in Chicago. It's a way of expressing the women's antagonism towards the play."

The kind of person who would parody a play she's helping to bring to New York, the wryly funny Sigourney Weaver of the little red address book, the elf suit, *Das Lusitania Songspiel,* is the woman one can discern in *Ghostbusters.* Clearly we haven't seen the last of her. ▬



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MORE GREAT PLACES TO HAVE A

PARTY

LAST WEEK, PART 1 OF THE PARTY GUIDE offered suggestions for celebrations with quite varying settings—cheery, dramatic, and sophisticated. Here are 30 more party spaces—some rustic, some romantic, and quite a few grand enough for a once-in-a-lifetime occasion.

RUSTIC

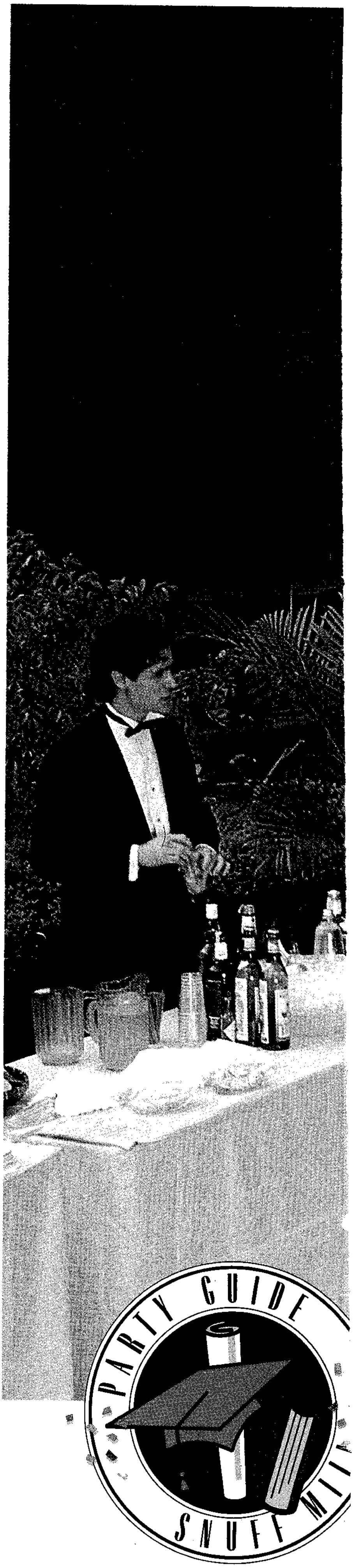
INSIDE THE **Snuff Mill Restaurant,** which is on the grounds of the New York Botanical Garden, you think you're in rural Connecticut. It's a beauty of a room, rustic and rugged, built in 1842 by the Lorillard family for grinding snuff. (The Lorillards used a nearby rose garden for perfuming the snuff; today, the surrounding area's full of flowering trees and shrubs.) There are whitewashed stone walls, hand-hewed beams, wood floors, and windows that look out onto a flagstone terrace and a roaring "brook" that turns out to be the Bronx River. You can seat 120 for dinner in the Snuff Mill, or hold a buffet for 150—and, in good weather, the downstairs terrace holds another 100. A cafeteria operates near the terrace by day, but closes at 6 P.M. and becomes the caterer's kitchen for your party. Imagine the Snuff Mill as the setting for a summer wedding (with the river babbling past and cocktails served on the terrace). Then think of it on a winter night with red-and-white-checked tablecloths and red candles.

The caterer here, Eric Friberg, was the manager of the Gripsholm restaurant (a fine Swedish restaurant), here in New York, back in the sixties. I sampled his herring salad, gravlax, and Jansson's Temptation (a dish of layered potatoes, butter, cream, and anchovies). To judge by those dishes (the Jansson's Temptation was the best I've ever eaten), his smorgasbord must be very fine indeed. (If you choose to have one, it might include several fish salads, smoked-fish platters, cucumber salads, Swedish meatballs, and a beet-herring-and-apple salad. And more.) His suggested menu for a wedding reception would include gravlax, several hot and several cold hors d'oeuvre, sliced shell steak, beef stroganoff or coq au vin, rice pilaf, a salad bar, and a wedding cake.

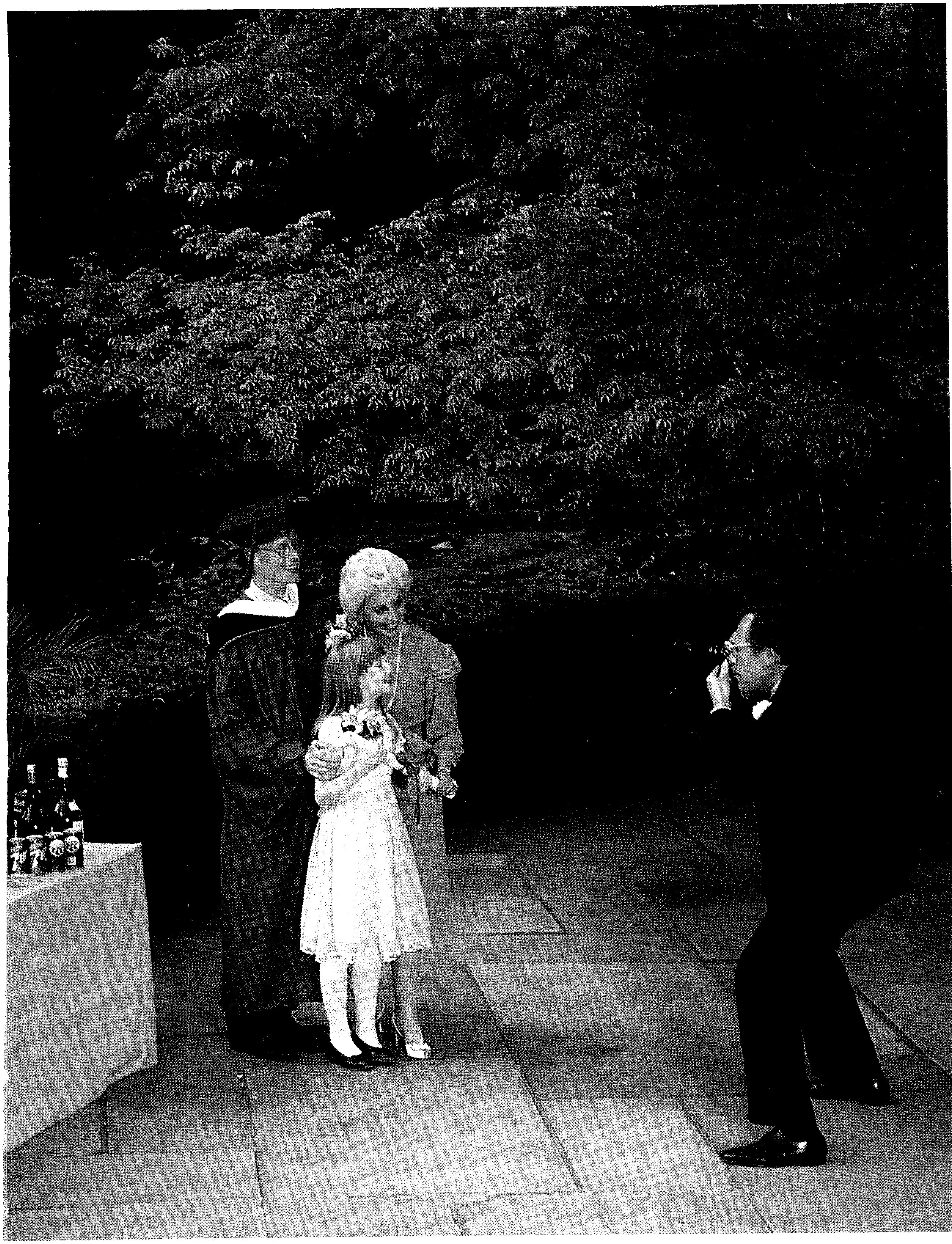
A seated dinner for 120 or a buffet for 150 (six hors d'oeuvre, several meat entrées, a salad bar, wedding cake or any other dessert you specify, coffee, 8¼ percent tax, and tip) is $35 to $50 per person. There is no liquor license. If the party numbers fewer than 100, you must pay a $250 charge to rent the Snuff Mill. You may have the room for five

BY BARBARA COSTIKYAN

PHOTOGRAPHED BY LANGDON CLAY



PARTY GUIDE
SNUFF MILL



Models, left to right: Robert Cone (in cap and gown), Kathy Hanna, Dani Cusson, and Lewis Morgan, of Funnyface and Funnyface/Brats.

Bronx Bucolic: The Terrace of the Snuff Mill, a Handsome, Rugged, 150-Year-Old Room.

GREAT PLACES TO HAVE A PARTY

Le Refuge: High-Class Rusticity and Lusty French Food.

hours. There is a parking lot in front of the building.

The Snuff Mill Restaurant, the New York Botanical Garden, Southern Boulevard, the Bronx (547-0511), is available for private parties daily from 6:30 p.m. to midnight. No credit cards. Call Eric Friberg.

* * *

REMEMBER THAT *vrai* LITTLE restaurant you discovered in France last summer—and remember, especially, the sunlight pouring in through the windows as you ate lunch? **Le Refuge** is like that: lots of daylight and, from the front room, views of a street of townhouses. From the back room—the party room you may reserve if your group numbers up to 38—you get a peek at a city garden. The restaurant has a luscious, high-class rusticity: good old New York brick walls, wood-beam ceilings, faience tureens, blue-and-white dish-towel napkins, small oil paintings of the French countryside at dreamy dusk, provincial armoires, lots of eighteenth-century tapestries, and comfortable, sturdy wood chairs that seem so *very* French (but they were made in North Carolina). The waiters are young, ruddy-cheeked Frenchmen. This is a fine place for a business lunch, a weekend brunch, a small wedding reception. Adjoining the back room is a small room with a fireplace, an armoire full of faience, and a wall of old mirrors; if it's available, it may be used, without charge, for a sip of wine before lunch. (This room's always in use at dinner, for private parties or for the restaurant's regular guests; it seats eighteen.)

The food has improved here in the past year—it's much lustier now. Begin with the satin-smooth salmon mousse or the terrine of crisp vegetables. For an entrée, choose the entrecôte of salmon in beurre blanc on a bed of julienne cucumbers (very delicate) or the chicken sauté in a Grand Marnier sauce (rich and tasty). Have the good tarte Tatin for dessert.

A seated dinner for any number up to 38 (appetizer, entrée, salad, cheese, dessert, and coffee) is $1,500; if you rent the small room also, the dinner cost is $2,200 for your 56 guests. Add $11 (and up) per person for wine, tax, and a 15 percent tip. Le Refuge has a wine license but no liquor license. You may have the rooms for the hours listed below.

Le Refuge, 166 East 82nd Street (861-4505), is available for private parties daily from noon to 3 p.m. and from 6 p.m. to 11 p.m. No credit cards. Call Pierre Saint-Denis.

* * *

THE BACK ROOM OF **Il Cantinori** is called Il Solaio ("the Sunny Room"). High, wide, and handsome, Il Solaio is supposed to resemble a farmhouse in the Tuscan countryside, with its white stucco walls, ceiling beams, terracotta floors, and hay-pitching forks and other antique farm tools on the walls. You may reserve Il Solaio if your group numbers from 50 to 70; it's the right spot for a party of lifelong friends who don't mind kissing with garlic on their breath. The food's hearty and nicely seasoned, and you'll all eat well.

With cocktails, be sure to have bagna cauda—crudités with a warm garlic-and-anchovy dipping sauce that's light on the anchovies and extraordinarily subtle. Then the fritters—donzelline Toscane—fried mouthfuls that are filled with anchovy or ham (specify ham if you're having the bagna cauda first). Or begin with the spinach ravioli, very soft, very good. Grilled foods taste of the open fire here: A split Cornish hen has a charred, lemony taste; a sauté of scaloppine of veal with sage is delicate and less rustic. You'll be having coarse, moist bread and salads of arugula and radicchio, and, for dessert, a superb berry sorbet. And with the excellent strong coffee, you may have fruit or—even better—cheese and biscuits.

It is possible to rent the whole restaurant; that would be really pleasant on a warm afternoon, when the French doors open onto a sidewalk café. You could seat 134 for an afternoon wedding reception. You couldn't have a dull party here—not with the food and the rural chic of Il Solaio.

A seated dinner for 50 to 70 (appetizer, pasta, entrée, salad, and dessert) is $30 to $40 per person. Add $1.25 per cup for American coffee, $1.50 for espresso, $3.75 for each drink, $9 per carafe of house wine, tax, and 15 percent tip. You may have the room for five and a half hours.

Il Solaio at Il Cantinori, 32 East 10th Street (673-6044), is available for private parties Monday through Saturday from noon to 3 p.m. and Sundays from 6 p.m. to 1 a.m. American Express (A.E.), Carte Blanche (C.B.), Diners Club (D.C.). Call Pino Luongo.

* * *

THERE'S A PAINTER'S LOFT IN NoHo that looks like the East Side townhouse of a well-to-do folk-art collector, so we'll call it the **Folk Art Loft.** Urbane yet very rustic, it has ivory walls hung with folk-art decoys, primitive paintings, old hat molds, country-French pottery, Victorian pudding molds, baskets, Persian miniatures, old mirrors, and painted wall cabinets. It's a big space—1,200 square feet—but the feeling's intimate nevertheless. The owners have covered the floors with kilim rugs and placed a Steinway grand piano in one corner and a large eighteenth-century Swiss armoire near the grouping of modern chairs and sofa.

You may reserve the space for a cocktail party for 30 to 100. The owners will allow only passed hors d'oeuvre (preferably cold) or canapés that need only reheating in the Garland stove. Celebrate your anniversary here, raise money for a worthy cause, have the board members here to figure out how to raise more money. But note that the loft's not air-conditioned.

The caterer for the space, Yura, recommends these lusty-flavored canapés: mussels on the half-shell with red-pepper mayonnaise, sesame-beef strips on skewers, country ham on biscuits with mustard and maple cream, saucisson à l'ail (garlic sausage), cold dilled shrimp, mushroom fritters, and zucchini fritters.

To rent the space for four to five hours, you must pay $2,500. Hors d'oeuvre prepared by Yura are $12 to $20 per person. Add the fees of one bartender, two waiters, and two kitchen assistants—at $70 per staffer; $1.25 per person for rental of glasses; tax; and the cost of liquor. (Yura will purchase the liquor and setups for you.)

The Folk Art Loft is available for private parties at any time. No credit cards. Call Sylvia Ipsen at the loft, 598-9005, and Yura at 624-9347.

* * *

WHEN THE NOONDAY sun streams through the back window at Charles Chevillot's **La Petite Ferme,** the antique copper fish poacher on the sill shines like crazy, and the red-tulip plant in it looks sprightly and cheerful. And every wood table in the place (each one

Illustrated by Anders Wenngren. Stylist: Bette Blau.

PARTY GUIDE
LA PETITE FERME

Have a Luncheon for 45 at La Petite Ferme—Sprightly, Cheerful, So Very Country-French.

with a tulip centerpiece) has a scrubbed, morning-dew look—*mon Dieu,* this place is *so* country-French. But then, most of the things in this restaurant are from Beaune, Chevillot's hometown: The house wine is Cuvée Chevillot, from the family vineyard in Burgundy. There are blue-and-white dish-towel napkins, garlic strings on the white stucco walls, wreaths made from grape twigs, and, in the entranceway, a large flower-filled copper tub called a *bouilloire*—once used in vineyards to cook up blight-preventing pesticides. By the back window is the cage for Chevillot's two mourning doves, Mimi and Fifi.

Lucky you: This restaurant is open to the public for dinner only, so you can have a beautiful luncheon party for up to 45 people. Get married in the little garden, then come in for lunch. Or have the company luncheon here: Can't you see this place in winter, the copper pots all shining, the red wine flowing, the Christmas trees in the backyard?

Begin the meal with some hors d'oeuvre variés—sardines, beets, céleri rémoulade, tuna. Or some asparagus in season. Or the mussels vinaigrette—cool and spicy. For an entrée, have grilled salmon in beurre blanc, or an excellent, thinly sliced calf's liver with chunks of steamed carrot, or a sliced fillet of beef. Then the cheese is served on a slab of mahogany, and with it, biscuits. Have the pear sorbet for dessert, or a slice of raspberry tart, which tastes more like Mom's raspberry pie than a tarte française. In this room, you can raise a toast, make a speech, or sing, and everybody will hear you.

Groups of 20 to 45 may take over the restaurant for luncheon. A seated luncheon (appetizer, entrée, salad, cheese or dessert, house wine, coffee, and open bar for one hour) is $45 to $50 per person. Add tax and 15 percent tip. You may have the room for four hours.

La Petite Ferme, 973 Lexington Avenue, near 70th Street (249-3272), is available for private parties Monday through Saturday from noon to 4 p.m. and all day Sundays. A.E., C.B., D.C., MasterCard (M.C.), Visa (V.). Call Charles Chevillot.

THERE'S ROMANCE ABOUT **La Colombe d'Or**—eating there's like dining in a garden in Provence. But the brick walls, the Provençal wood moldings, the Léger pottery, and the old prints show more taste than sentimentality, so the restaurant's an ideal setting for business luncheons and unsentimental dinner parties. The Napoleon Room, upstairs, may be reserved for seated dinners for 15 to 35 and for cocktail parties for 15 to 50.

There's a sophisticated cheeriness about the room, with its polished floors, antique prints of Napoleon, light-wood dining tables. Have a cocktail party here. You'll not get blah hors d'oeuvre, you'll get hearty eats from Provence: pissaladière with lots of anchovies and niçoise olives, small brochettes of chicken in a red-pepper marinade, the Colombe d'Or tapénade (a salty olive-anchovy spread), cold mussels with a

Austere, Dignified, Impressive: The Bishop's Dining Room.

spicy sauce (not spicy enough for me), deep-fried croquettes of goat-cheese pâté with pistachios, and crudités with aioli dip—all rugged appetizers.

For lunch or dinner, begin with the stewed lentils and Arles sausage or the eggplant crêpes filled with spinach and ricotta, then have grilled chicken with rosemary or roast leg of lamb—then, for dessert, a fruit tart. You may use the Napoleon Room for cocktails and a downstairs dining room for dinner, as long as there are 35 to 50 guests.

A cocktail party (eight hors d'oeuvre) for 15 to 50 is $18 per person, plus $15 per person for a two-hour open bar. A seated dinner for 15 to 35 (appetizer, entrée, salad, dessert, coffee, and house wine) is $35 to $45 per person. Add $3.75 (and up) for each drink, tax, and 15 percent tip. You may have the room "for all afternoon or evening."

The Napoleon Room at La Colombe d'Or, 134 East 26th Street (689-0666), is available for private parties Monday through Saturday from noon to 3 p.m. and from 6 p.m. to midnight. If your group numbers between 75 and 120 for a seated dinner, you may take over the restaurant on Sundays. A.E., D.C., M.C., V. Call Gary Reynolds.

ROMANTIC

THE **Bishop's Dining Room**, at the Cathedral Church of St. John the Divine, looks like a proper British club of the Edwardian era; it's a *very* Henry Jamesian space. Hanging on the dark-paneled walls are framed oil paintings of past Episcopal divines, whose serious faces give the room austerity and dignity. The floors are polished oak; there's a carved-stone Gothic-style fireplace for crackling fires in the winter, a great sagging mahogany sideboard along one wall, a long dining table in the room's center. Up two steps and next door is the **Conference Room**, whose ivory walls are hung with early architectural renderings of the cathedral. There are *two* carved-stone Gothic-style fireplaces here (one at either end of the room) and French doors that open onto the Bishop's Garden, full of flowering dogwood in spring and always alive with the screams of the two gorgeous peacocks that strut and fret among the guinea hens.

Because the turn-of-the-century theme is strong in both rooms, I asked party planner Stephen Gallagher to suggest some do-it-yourself decorations. Rented together, the rooms seat 75, so a dinner dance would work beautifully here. Thirty-five may dine in the Conference Room; there Gallagher would use round tables seating eight to ten, each covered with the Gothic-print fabrics woven at the cathedral and sold in its gift shop. Over these, he'd use an ivory damask cloth, and for dramatic effect he'd put votive candles or tiny lights in the fireplace niches. In the Bishop's Dining Room, which seats 40, he suggests a U-shaped table facing the fireplace, and he'd rent some tall candelabra for the sideboard. Because the kitchen servicing both rooms is tiny (though it does have a six-burner stove and a refrigerator), he advises a cold buffet set out on the platform in the Bishop's Dining Room.

Another cathedral space close by, the **Synod House,** has soaring, beamed ceilings, a gallery, blue-stained-glass windows, a stage, and seating for 200 at dinner (800 could be accommodated for cocktails). Here Gallagher would use a series of wood planks to create a 60-foot-long table, covered with a burgundy damask cloth, for a grand holiday feast. He would load the table with fowl, game, suckling pigs, and Christmas pies and cakes. He'd hang lots of cedar roping from the gallery and spotlight the stained-glass windows. On the stage (where there'd be an orchestra, a baroque group, or a miracle play), he'd put ferns and Christmas greens. The kitchen in the basement of the Synod House has two professional-model stoves and a huge adjoining space for a caterer to set up, so such a feast is possible here. The cathedral is well guarded behind wire fencing; indeed, when you rent any room, you must pay a fee of $6 per hour for a security guard. There's a guarded parking area on the cathedral grounds.

The fee for an evening's rental of the Bishop's Dining Room is $700. The Conference Room is also $700; together, the two rent for $1,250. The Synod House rents for $1,250. In all cases, add the guard's fee. You may use the rooms from 8 A.M. to 1 A.M.

The rooms at the Cathedral Church of St. John the Divine, Amsterdam Avenue at 110th Street (678-6888), are available for private parties at any time. No credit cards. Call Wallace Matthai-Davis.

THE TWO PRIVATE ROOMS UPstairs at **Le Champignon** are gems. Part of a Beaux-Arts mansion built in 1901, they have retained the superb, gracious style of the era. One room holds 60, the other holds 40, and they're connected by a bar. Both rooms, high-ceilinged and airy, have polished wood floors, white-and-black-flowered toile wallpaper, the original wood paneling, and the old wedding-cake ceiling moldings. And one room has the original (and still working) fireplace. On a spring evening, with lots of flowers and candlelight, or on a winter's night with a fire going, this is a romantic space for a party, a wedding, a dance.

Le Champignon's food isn't as exciting as the décor (though the tripes à la mode de Caen were terrific one night). But then, this is one of the few authentic old-fashioned French restaurants left in the city—the kind with grumpy waiters and too much demi-glace on the meat. And, given these reasonable prices and the beauty of the rooms, how could any party planner quibble?

The rooms may be used singly or together. A seated dinner for 12 to 100 (appetizer, soup, rack of veal—the best choice—salad, dessert, and coffee) is about $24 per person. Add $3 for each cocktail, $5.50 per carafe of the house wine (Spanish), tax, and tips: 15 percent for the waiters, 2 percent for the captains. You may have the rooms from 5:30 P.M. till "as long as you like."

Le Champignon, 35 West 56th Street (245-6335), is available for private parties Monday through Saturday from noon to 3 p.m. and from 5:30 p.m. on. The restaurant will be closed for repainting in July. A.E., C.B., D.C., M.C., V. Call Jacqueline Paine.

AT NIGHT WHEN YOU'RE looking up through the large skylight in **Cavaliere**'s Garden Room, you see lighted trees and apartment houses looming in the blue. This private back room has the kind of sleek purity that "isn't the usual Columbus Avenue look," as one West Sider puts it. The walls are deep apricot, the banquettes pale beige, the tablecloths white, the floor terra-cotta tile. There's an eight-panel gold-leaf-painted screen showing a flower in full bloom (you are looking straight into its helix), and each table bears one perfect flower. Cavaliere stays open until 4 A.M. on some nights

Model: Candy Moore, of Gilla Roos. Baby carriage, quilt, and child's chair from Ben's. Silver rattles from Tiffany's.

PARTY GUIDE
CAVALIERE

Apricot Walls, Gold-Painted Screen: Cavaliere's a Sleek Place for Supper.

and 1 A.M. on others—so you can have a late-supper party here after the performance at Lincoln Center, eat some good Northern Italian food, and then watch the dawn coming up over Columbus Avenue.

Groups of 25 to 40 may reserve the back room. Start off with cocktails at the bar. Order some fried zucchini to pass around. When you're seated, have cozze all'Angela—mussels steamed in white wine and leek, an excitingly robust dish. If you want pasta, too (I'd go for a salad instead), have the cannelloni with spinach and ricotta. Since the meat courses don't sparkle, have the superb fillet of sole instead, and finish off with fruit and espresso.

A late supper for 25 to 40 (one hors d'oeuvre, first course, salad or pasta, entrée, dessert, and coffee) is $35 per person. Add $3 (and up) for each drink, $9.75 per carafe of house wine, tax, and 17 percent tip. You may have the room for about four hours.

The Garden Room at Cavaliere, 108 West 73rd Street (799-8282), is available for private parties Monday through Thursday from 6:30 p.m. to 1 a.m. and Friday through Sunday from noon to 3 a.m. A.E., C.B., D.C., M.C., V. Call Al Sica.

AFTER DARK, **Le Reginette** BEcomes a luscious nighttime bistro where everybody is guaranteed to look terrific. What creates the rosy glow? A savvy, worldly décor: honey-colored-wood walls with Art Nouveau details, wine carpeting, pink blinds, pink tablecloths with white butcher-paper overlays, gaslight-era lamps and pink beams of spotlights illuminating every table—shining on the glasses, the silver, the flowers . . . bouncing off the mirrored columns by the bar. And how the bar sparkles. Have you ever known the beauty of 300 liquor bottles spotlighted? Amber, diamonds, rubies!

So toast your birthday or your favorite charity. Ask 100 friends for dinner, or 80 for dinner and dancing. Do it black tie. Have music. Hire Joel Sharabi and his group (saxophone, guitar, accordion, and violin) to play for you. They'll sing any song in any language (Piaf, reggae, anything). You can eat two ways here—French or Moroccan. The French menu means light, politely seasoned food, each plate wreathed in bâtonnets of carrot or zucchini and molded blobs of tomato. For an appetizer, have the sparkling zinger of a vegetable terrine in its vinaigretted tomato purée. Follow with the chicken breast in watercress sauce (it's not as tame as it sounds) or the fillet of salmon in a tomato-onion purée. If you go the Moroccan route—more fun for a late-supper dance—you can try it first at Saturday lunch, when Le Reginette serves its Marrakesh Express menu and draws all of New York's Eurotrash. The steamy couscous, with its chunks of healthy carrot, turnip, and white meat of chicken, is scented with clove. If your friends are not up to couscous, give them the chicken roasted with lemon and olive (nippy but less exotic). For the first course, have the sweet-red-pepper salad with its superbly sensual eggplant purée. For dessert, the French and Moroccan menus offer a palette of sorbets—lemon, pear, and berry—and crisp cookies.

Groups of 60 to 110 may take over the restaurant at dinnertime. A seated French or Moroccan dinner for that number (appetizer, entrée, salad, dessert, coffee, house wine, one-hour open bar, tax, and tip) is $75 per person. If you decide on a more expensive wine or a dinner with fillet of beef, the price will be higher. Joel Sharabi and his six musicians charge $600 for four hours, but with fewer musicians the price is lower. You must pay $119 for the use of the dance floor. You may have the room from 7 P.M. to midnight.

Le Reginette, 69 East 59th Street

THE AMERICAN THEATRE WING

PARTY GUIDE
THE WATER CLUB

Invite 85 Friends to Watch Queens Sparkle From the Water Club's Upper Deck.

(758-0530), is available for private parties Mondays, Tuesdays, Thursdays, Fridays, and Saturdays from 7 p.m. to midnight. A.E., C.B., D.C., M.C., V. Call Sylvain.

* * *

IF YOU CAN AFFORD TO BE GOOD TO yourself and lavish with friends, have a little party at **Mädderlake** florist's new place, a narrow, elegant townhouse in the East Seventies, and say it with flowers. For $3,500 you can simulate an English garden, the tropics, a wildflower field in the most exclusive part of Connecticut, a Victorian garden, anything. On the stairway, on the walls, in the windows, on the tables—everywhere there'll be lilacs, tulips, narcissi, roses, cornflowers—banks and bowers of flowers, everything so beautiful you won't know whether to swoon or sneeze. Upstairs, there'll be café tables set with lovely cloths (lace or calico, depending on the mood you want), and a bar; if you limit the crowd to a maximum of 100, you'll have room to circulate and sniff a few flowers. Of course, the hors d'oeuvre will be passed—a buffet table would only create a bottleneck. The caterer recommended by Mädderlake is David Ziff, whose superb food I enjoyed at a recent party. Ziff suggests a cocktail menu of nine different hors d'oeuvre—deep-fried mozzarella with pesto, deep-fried oysters, new potatoes filled with cream cheese and scallions, Mexican-style shrimp, Middle Eastern lamb with cumin dip, Ziff's own sushi, skewered macadamia-nut chicken, baked chèvre, and broiled mussels Provençal—that's $13 per person. Another approach he uses for a longer cocktail hour is his passed buffet, meaning all of these nine appetizers plus fillet of beef on bread, Scotch salmon with beluga caviar on black bread, chocolate desserts and truffles—that comes to $22 per person. Add $3 per person for rentals, $65 for the services of each waiter (you'll need five), and tax. The $3,500 fee entitles you to use the space for four hours.

Mädderlake, 25 East 73rd Street (879-8400), is available for private parties Saturdays and Sundays from 5 p.m. to midnight. No credit cards. Call Thomas Pritchard at Mädderlake and Alan Bell at David Ziff Cooking (289-6199).

* * *

HUSHED AND SOFTLY LIGHTED, exotic only in a low-key way, **Darbár** has been called the "21" of Indian restaurants. (The manager, Ashok Batra, was a stockbroker, then a hotel manager, before he came to Darbár; he gives the place a sleek urbanity.)

The décor's crisp and tailored . . . and a knockout: a terra-cotta-tone carpet, walls sparsely decorated with woven

Flowers from Garden District. Table linens and napkins from B. Altman. Tony award from Florence Klotz.

wool tapestries and hammered-copper plaques, a shining brass-and-glass stairway leading to the second-floor dining room (seating 50), where tables are arranged along a grillwork stair rail. There's a back room with seating for 35; here's where you may have a buffet—a sliding door separates this small room from the large dining area. You may have a private party at Darbár if your group numbers from 25 to 85.

The waiters speak excellent English, and they provide gracious party touches: With cocktails, there are passed trays of onions bhujiya—crisp, deep-fried onion heaps tucked into a small hollow made in napkins that are folded into duck shapes. Dip the onions into the coriander-and-mint yogurt dip or the tamarind purée. On the buffet, there will be appetizers of onion-and-red-pepper salad; a solid and meaningful potato salad flavored with cumin—fabulous with the chunky raita, a coarse yogurt-based dip made from cucumbers, potatoes, and tomatoes; and kidney-bean salad.

Batra will show you several menus for buffet-dinner parties: $25, $27.50, and $30 per person. The price difference is based on the number of appetizers, entrées, and desserts on the menu. Why not have murg masalam—a dish with quartered plump chickens in a spicy, smooth sauce; it's terrific. With it, have some of the house mixed pickle. If you decide on crab Malabar (fresh-tasting crabmeat zapped with fresh coriander and fennel seed), you'll pay $1.25 more, but it's worth it. If you like eggplant, include the baigan bharta, a coarse mash of eggplant, tomato, and spices. Always have the saag gosht—lamb (or beef, but the lamb's better) cooked with spinach and fresh coriander and herbs; it's very light. An extraordinary, pungent pilaf, shahi sabzi biryani, should also be part of the menu; it's made with raisins, nuts, vegetables, and saffron. Desserts here are rich yet light, especially the ras malai, a firm pudding made with cheese and cooled with rose water and sweetened milk. The food's exquisitely fresh, so if you have a wedding party here, relax—your mother-in-law will love it.

A buffet luncheon for 25 to 80 in the upstairs dining rooms (hors d'oeuvre, appetizer, seafood dishes, meat dishes, vegetable dishes, pilafs, breads, desserts, two-and-a-half-hour open bar, and house wine) is $20 to $28 per person. A seated dinner with the same number of courses is $25 to $30 per person. Add tax and 15 percent tip. You may have the room for four to five hours.

Upstairs at Darbár, 44 West 56th Street (432-7227), is available for private parties for luncheon or dinner every day from noon to 3:30 p.m. and from 6 p.m. to midnight. A.E., M.C., D.C., V. Call Ashok Batra.

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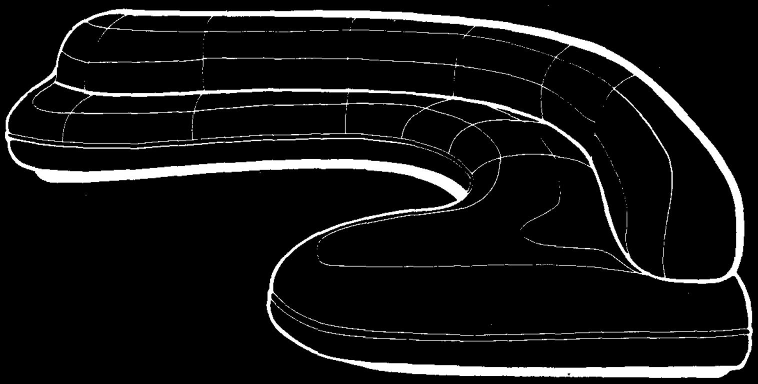

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FREE PARKING

GREAT PLACES TO HAVE A PARTY

THE GRAND OCCASION

Models, left to right: Edward Donlon, and Carolyn Perry and John Means, of Funnyface. Hair and makeup by George from Benjamin Salons. Dress and jewelry from Pauline Trigère. Tails from A.T. Harris. Trays and champagne glasses from James Robinson, Inc. Hors d'oeuvres by Melanie Ress, Inc

THE SPANISH INSTITUTE

The Spanish Institute's Grand Salon Is Full of Treasures.

SUNLIT BY DAY, SPLENDID—ALMOST royal—at any hour, the Carlos IV Salon at the **Spanish Institute** is a formal, gleaming room—the kind of chamber in which peace treaties are signed, heads of state welcomed, great accomplishments celebrated. The high-ceilinged, grandly proportioned salon (part of a McKim, Mead & White neo-Federal townhouse) is full of treasures: oil paintings on pale-yellow silk-shantung walls, a rare pale-tone Spanish rug on the shining wood floor, marble tables here and there, and, overhead, a brass-and-crystal chandelier. The salon can accommodate up to 70 for a seated dinner and 150 for cocktails, but much larger groups may hold their parties here. The salon opens onto a terrazzo-floored hall that leads into a paneled library, and guests may wander through the library's French doors onto a large, square terrace. The second floor is therefore large enough for a cocktail reception for 250.

The kitchen is tiny (there's a stove, two ovens, and a refrigerator), so large dinners are less manageable than buffets or cocktail parties with passed hors d'oeuvre. You may hire any caterer, though Claytons Catering is often engaged to provide food for parties here. Having reviewed Claytons in my article "The Hot New Caterers" (March 21, 1983), I can recommend the excellent appetizers—especially the shrimp tempura, the cheese straws, and the small new potatoes with caviar.

To rent the salon or the entire second floor, a corporation will be charged $1,500 and a private individual $2,000. These fees entitle the payer to onetime use of the space as well as admission to lectures and other events. There's no specified time limit for use of the space. Claytons Catering charges $45 per person for a four-hour cocktail reception for up to 250 (eight hors d'oeuvre, hot or cold; the services of fifteen waiters, bartenders, and kitchen assistants; unlimited wine and liquor; rental of glassware and trays; and tip); if carved meats are ordered, the charge is $50 per person. Add tax.

The Spanish Institute, 684 Park Avenue, at 68th Street (628-0420), is available for private parties at any time. No credit cards. Call Mary Jane Schang at the Institute, and Maxine Walsky at Claytons Catering (570-9544).

* * *

NIGHT OR DAY, YOU CAN SEE the river traffic go by from the **Water Club**'s private-party spaces: the South Barge (which seats 220 for a dinner dance, 300 for dinner) and the Upper Deck, above it (this accommodates 125 for cocktails, 65 to 85 for a seated dinner). The Upper Deck opens onto the Outer Deck, which is large enough for a 200-person cocktail party.

The port side of the South Barge is windowed, and a summertime brightness comes in off the river, even in deep winter. The décor is simple: airy cane chairs, flowers on the tables, ficus trees here and there. The Upper Deck, too, has full-length windows; have your party here at night and watch Queens turn to sparkle. Tugs and trawlers and tankers move along; gulls swoop and dip into the water, grabbing whatever there is to eat down there. A helicopter rushes by, practically at your elbow, preparing to land a block north of the boat.

At a corporate dinner dance in September, cocktails (with passed hors d'oeuvre and oysters from the raw-seafood bar) were served on the Outer Deck. The soft evening breeze touched our faces, and the night felt good. Then we moved downstairs for dinner. There was smoked trout with sturgeon cubes and fresh horseradish sauce; veal chops; potatoes; baby carrots; a salad of Bibb, endive, and heart of palm with vinaigrette dressing; and there was a dessert of fresh berries, cookies, and petits fours. The veal chops were tough. At an earlier wedding buffet, the food tasted better because the menu followed the cardinal party-planning rule: Baked or roasted meats work best, and you can't go wrong with a whole poached fish or a seafood salad. (The whole contre-filet of beef, sliced at table, and the poached salmon were delicious.) The staff here is very polished, and the private rooms are stylish but not stiff. This is a nice place for a party.

A seated dinner for 30 to 85 on the Upper Deck, or 125 to 300 in the South Barge (eight hot and cold hors d'oeuvre, appetizer, entrée, salad, dessert, coffee, a five-hour open bar, two house wines, tax, and tip) begins at $100 per person. For dinner parties, you may have the rooms for up to five hours. A two-hour cocktail party on the Upper or the Outer Deck (eight to ten hors d'oeuvre and a two-hour open bar) is $35 to $50 per person. Add tax and 20 percent tip.

The Water Club, on the East River, at 30th Street (683-3333), is available for private parties daily from 6 p.m. to 1 a.m. No credit cards. Call Patrick J. Kelly.

* * *

FOR A VERY SPECIAL OCCASION—a great gala, an opening night, a corporate anniversary, a benefit—the entire **sixty-fifth floor of 30 Rockefeller Plaza** may be rented. This includes the Rainbow Room and the adjoining North Lounge as well as the Rainbow Grill and its adjoining South Lounge. A total of 1,200 people can move around, having cocktails or a buffet supper, if you reserve the floor. At strategic locations set up bars, carving stations for beef and salmon, and oyster-shucking stations. And why not hire Sy Oliver's or Panam Francis's orchestra (both regulars at the Rainbow Room) to play for you?

On Monday nights, the **Rainbow Room** is available for private parties; it can accommodate 400 at a seated dinner, or 500 for cocktails or a buffet. Monday is the orchestra's night off, so you must book your own musicians (but the Banquet Department can help you with that). When you take over the Rainbow Room, your guests may have drinks first in the North Lounge, then move into the mellowest, swankest of spaces,

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If your group is smaller (120 to 250), the setting for your party can still be spectacular, for you may rent the **Rainbow Grill.** Have drinks before dinner in the South Lounge; gaze down at the ships sailing out of the harbor in the blue-gray haze after sunset. Then move into the Rainbow Grill, with its canopy of lights twinkling over the dining tables, for dinner and dancing. In the Rainbow Grill, of course, the great views continue, for the windows face north, south, and west, and give you vistas of the Verrazano Bridge, the Statue of Liberty, and the Palisades.

Another handsome space for a party, the **Belvedere Suite,** on the sixty-fourth floor, seats 200 for dinner, or 140 for dinner and dancing. It's more tailored and proper than romantic—so it's ideal for corporate dances, twenty-fifth wedding anniversaries, or honorary dinners. By daylight, it looks like any old conference-luncheon room with sallow brown walls, and its patterned carpet isn't particularly glorious, so you're disappointed; you expect anything on this floor to be splendid. But if you go there at dusk, and have the lights dimmed, this spacious, L-shaped room gets subtle and suave. The walls warm up to tobacco brown, the thirties-style wall sconces shine discreetly, and the city lights seen through the northern, eastern, and southern windows become part of the décor.

The food for all of these rooms—those on the sixty-fifth floor as well as in the Belvedere Suite—is prepared in the Rainbow Room kitchens. I've sampled, and can recommend, the puff-pastry hors d'oeuvre, the rack of veal or the roast squab with corn fritters, the arugula salad, and the rich mousse-type chocolate desserts.

If you want to take over the sixty-fifth floor, negotiate the price of dinner for your 1,200 guests with the Banquet Department.

A seated dinner in the Rainbow Room, the Rainbow Grill, or the Belvedere Suite (appetizer, fish course, entrée, salad, dessert, petits fours, and coffee) begins at $32.50 per person. Add $8.50 to $17.50 per person for cocktail canapés (four hot, four cold), $50 per bottle for liquor (mixes, glasses, and ice included), $13.50 per bottle for house wine, tax, and 20 percent tip. You may arrange for flowers, music, and discounted parking in the Rockefeller Center Garage through the Banquet Department. You may have the space for five hours.

The sixty-fifth floor of 30 Rockefeller Plaza and the Rainbow Room are available for private parties on Mondays from 4 p.m. to 2 a.m. The Rainbow Grill is available on Sundays from 9 a.m. to 2 a.m. The Belvedere Suite is available daily from 9 a.m. to 2 a.m. A.E., C.B., D.C., M.C., V. Call Cynthia Brody at 757-9090.

* * *

THE REGAL PARTY ROOMS IN the **Burden Mansion** will seem cold without proper flowers, plants, gorgeous table linens, and happy voices. Built in 1904 in the rococo style, the mansion is a popular setting for wedding receptions, dances—any event where grandeur is a necessary part of the act. The third-floor banquet hall (which seats 125) has cool, green-marble walls and freestanding wood pillars painted *faux marbre* green. Adjoining the banquet hall is the music room (which seats 50), with its ivory walls and its gold, coffered ceiling. The ballroom, adjoining the music room, has a spectacular white ceiling decorated with plaster cherubim; the large tapestry depicts a green woodland scene. (The ballroom seats 100.) Running perpendicular to these three rooms there's a landing that may be used for cocktail receptions. Off this hall, there's a full kitchen and pantry, but complex meals should be prepared in the caterer's kitchen and brought in for final touches.

Back in January 1983, I watched caterer Randall Gottier set tables and arrange flowers in the Burden ballroom for a wedding dinner for 125. And I was impressed: He created a serene and beautiful room, dramatic yet subtle. To carry out the deep winter's green of the tapestry, he put dark-green cloths on the tables and used white damask napkins. To complement the plaster cherubim, he placed small Corinthian columns of plaster in the center of each table and surrounded them with two kinds of ivory orchids and some white tulips, then added a few Granny Smith apples. There were standing vases of calla lilies, and Arica palm trees everywhere. With the soft candlelight, the room became a knockout!

Gottier's menu consisted of passed hors d'oeuvre (warmed Brie with apple, stuffed mushrooms, skewered shrimp with dill), an appetizer (galantine of chicken, with lingonberry sauce), an entrée of sliced fillet of beef, and several dramatic desserts—one coconut, one chocolate. He'd hired an orchestra to play in the music room.

The fee for renting the three rooms at the Burden Mansion is about $3,000, but it will go higher in the fall. You may rent the banquet hall or the ballroom for $2,000, and use of the music room will be included in that fee. Add tax and $500 for janitorial and security services. You may have the space for eight hours from the caterer's arrival to his or her departure.

For that January wedding, Gottier charged $13,000, plus tax. This included the passed hors d'oeuvre, the appetizer, entrée, salad, dessert, and coffee (about $50 per person for the food). Also included were the services of 25 staffers (waiters, cooks, busboys, bartenders), the musicians, the rentals, and the flowers. Wine and liquor were purchased by the hosts.

The Burden Mansion, 7 East 91st Street (722-4745), is available for party rentals on weekends during the school year and daily from 9 a.m. to 11 p.m. during school vacations. (The mansion is used for classes of the Convent of the Sacred Heart.) The mansion will be closed in July and August. No credit cards. Call Sister Meier at the mansion, and Gottier at 758-0265.

TAKE 1,000 TIRED OFFICE workers from your company and cool them down in the dog days of summer with a cocktail buffet in the **Atrium at the Crystal Pavilion.** Here they'll feel as if they're in the South Seas: There are two plashing waterfalls, lots of giant ferns, and a clear lagoon set among the stainless-steel pillars of this office-building lobby. Bring in your own caterer; set the buffet table in front of the lagoon, put the bar anyplace that's convenient, and have a small combo near the entrance; instruct them to blast a welcome whenever an arriving department head descends the stairs from street level.

The fee to rent the space is $2,500 for four hours. You must pay an additional $500 for security guards and janitors if your group numbers 1,000; if your group is smaller, however, the fee may be negotiated.

The Atrium at the Crystal Pavilion, 805 Third Avenue, near 49th Street (838-1800), is available for private parties Monday through Friday from 7 to 11 p.m. No credit cards. Call C. S. Cohen.

YOU MAY HAVE A COCKTAIL party for 1,000 in the Palm Court (part of the Enid A. Haupt Conservatory) of the **New York Botanical Garden,** in the Bronx. And it will be spectacular. The Palm Court is one of the most regal and romantic rooms in America. Completed in 1902, it has a two-tiered, Victorian-style crystal dome overhead, floors of terra-cotta tile, tall palms, and a fountain. One hundred and fifty of you could dine among the palms

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and listen to the fountain; if you have a cocktail party instead, your guests could stroll, admiring the flowers, along the brick walks leading away from the dome's center. (Certainly you should have your party only during the time of the six yearly flower exhibitions—they last from six weeks to three months.) In the fall, there's bittersweet and crimson foliage for a harvest party; in November, when the Japanese Chrysanthemum Festival is on, you'll see life-size Ningyo dolls, with robes of flowers, standing among the zillions of mums; at Christmas, there'll be rare poinsettias and evergreens all over the place; in midwinter, there'll be African flowers; in the spring, an exhibition of alpine flowers, and later, of orchids.

If you want to hold a dinner dance, you'll be able to accommodate 120 in the Palm Court or 800 if you use the outdoor terrace behind it. You will, of course, need a tent in case of summer showers and a heated tent in wintertime; flowers that complement the exhibition flowers will be placed in the tent to make it cheerful. You must bring your own caterer; there's space for field ovens and for arranging the food.

The rental fee for the Palm Court is $10,000 for corporations and $5,000 for private individuals. (The rental fee allows the payer to attend exhibition previews and activities at the garden.) There's an additional charge of $1,500 to $2,000 for security, janitorial, and administrative services. The rental fee—which is tax-deductible—must be paid prior to the event; the fee for security and janitorial services may be paid after the party. You may take over the conservatory any day from 6 P.M. to midnight. There's a large parking lot.

The New York Botanical Garden's Palm Court is available for private or corporate parties daily from 6 p.m. to midnight. No credit cards. Call Cynthia Schupf (220-8774).

NEW YORK'S OWN DELIGHTFUL traveling one-ring show, the **Big Apple Circus**, is expensive to reserve for celebrations, but it's popular for benefits and corporate parties. Last winter, Young & Rubicam and the Chapin School each had parties there. The circus is scheduled to be held (for the fourth year) in a heated tent at Damrosch Park, in Lincoln Center, from November 23 through January 2.

You may invite 1,500 to your party in the blue-and-yellow striped tent; nobody will have to sit more than 35 feet away from the performers. Ringmaster Paul Binder, juggler and joker, will emcee the acts: Katja Schumann, an elegant equestrienne (winner of the Gold Medal at the International World Championships, in London); Heidi Herriott, on the high trapeze; the Wozniaks, on teeterboard; the Woodcocks, on their elephants; the Flying Gaonas, on the flying trapeze; an amazing aerialist named Marie Pierre Benac; and, of course, clowns, jugglers, and an African leopard. Your own night at the circus will feature these performers in a two-hour show, after which your own caterer may take over. After the show, you may have the tent for two hours. Why not feed your guests circus food: two hot dogs each, cotton candy, popcorn, brownies, soft drinks, and coffee, all from the regular concession stands—for about $7 per person.

To rent the tent and engage the performers, you'll pay $18,000 when the tent is pitched at Lincoln Center. The fee's only $9,000 when you engage the circus in the spring and summer. However, the circus has just finished its spring appearances in the outer boroughs. Now it leaves the city to travel throughout the Northeast—and to take a vacation—until it returns to Damrosch Park.

The Big Apple Circus is available for private parties daily from November 23 to January 2 for afternoon and evening performances. No credit cards. Call Paula Lipsitz (369-5110).

WORLD YACHT ENTERprises, Ltd., charters boats for social and business events. And they don't have to be blockbuster occasions: You can cruise the Hudson and East Rivers and Long Island Sound with as few as four of your friends. On the other hand, if you want to entertain 550 at a buffet, World Yacht has the boat for you.

You can choose to embark from New York Skyport (East River at 23rd Street) or Pier 62, on West 23rd Street, or arrange to meet your boat at some other location. The rental fees noted below assume a four-hour-long cruise, but you may spend more time aboard—why not arrange to cruise for a whole day? All of the yachts listed below have heat and air-conditioning.

The least expensive charter, **Cloud 9** ($750), a 48-foot Egg Harbor model, seats five comfortably inside and has afterdeck space for fifteen. The **Jabiru** ($1,000), a 58-foot motor yacht, has more ample outdoor space on its upper and foredecks; there's vinyl-upholstered perimeter seating for 25; 20 of these guests could take shelter inside. The **Clam Box** ($1,700), a motor yacht, has an outside upper deck and an ample foredeck with perimeter seating for fifteen. (Since the yachts mentioned here were not in New York waters at the time I was researching this article, the descriptions were taken from printed and pictorial material and discussions with World Yacht Enterprises personnel.)

On all of the World Yacht charters, food and beverages are prepared in World Yacht's Brooklyn commissary and finished on the boat. I requested some food to sample and received an assortment of cold hors d'oeuvre on a black lacquer tray. There were cucumber halves filled with scallop seviche, smoked-salmon-and-cream-cheese pinwheels, fresh endive leaves filled with cream cheese and olive, shrimp on pumpernickel triangles, and a tasty escabèche of flounder with julienne vegetables. The food was elaborately presented, and I found it quite good.

A seated dinner (passed hors d'oeuvre, appetizer, entrée, salad, dessert, and coffee) is $30 to $65 per person. A four-hour open bar using premium brands and imported wines is an additional $15 per person. Add tax and 15 percent tip.

World Yacht Enterprises charters, 14 West 55th Street (246-4811), are available at any time. No credit cards. Call J. Neal Heap.

Salisa M ($2,800) IS A YEAR-round vessel. This 112-foot motor yacht can hold 80. Although the mahogany-paneled dining salon seats only 12 at its heavy oak table, you can seat 40 more by opening the large French doors connected to the main salon and setting up more tables. The main salon has a modern bar and gray upholstered furniture; the covered afterdeck has blue-and-white tubular furniture. *Salisa M* looks like a classy cruiser—just the sort that you would charter to entertain visiting foreign guests.

To charter, see the World Yacht Enterprises write-up above.

THIS MONTH, WORLD YACHT Enterprises, Ltd., introduces two cruising restaurant yachts on which you can entertain several hundred people for dinner and dancing. The **Riveranda** (147 feet), built this year, holds 300 for a seated dinner and 400 for a buffet. This boat has an upper deck where 100 can dance under the moon, and fore- and afterdecks with seating for a total of 150. Inside, *Riveranda* has high ceilings, pin-beam lighting, contemporary furniture, and wall-to-wall patterned carpeting in pink, rose, and raspberry; there's a dining deck and a lower deck where you may have cocktails or after-dinner drinks.

Larger and more luxurious, the 165-foot **Empress of New York** has lots of super-luxe air-conditioned space with large windows and a skylight gazing on the world outside. Built in 1947, for the U.S. Navy, and recently retrofitted, *Empress* has three decks, all decorated in thirties cabaret style. There's the same pink-rose-and-raspberry carpeting that you'll find on *Riveranda;* Art Deco accents of copper, chrome, and bronze; crystal chandeliers; a grand sweep of a double-height staircase that connects two upper decks; and there is a waterfall in the stairwell. Part of *Empress*'s dining salon, which seats 400 for dinner and holds 550 for a buffet, is under a curved glass roof, so you can look skyward as you dine and dance. There are three full bars, a lower cocktail deck, and a promenade deck—the foredeck's open air. If your company can afford her, a dress-up dinner dance on the *Empress* would be a deluxe, weatherproof employees' outing.

A four-hour cruise on *Riveranda* is $3,500, plus food and drink charges; there's a special luncheon cruise (from noon to 2:30 P.M.) and a late-night cruise (from midnight to 2:30 A.M.), each for $2,500, plus food and drink. A four-hour cruise on the *Empress of New York* is $4,500, plus food and drink charges; there's a special luncheon cruise (from noon to 2:30 P.M.) and a late-night cruise (from midnight to 2:30 A.M.), each for $3,500, plus food and drink.

To charter, see the World Yacht Enterprises write-up above.

THE ONLY GREAT HUDSON River estate within city limits (it's in Riverdale), **Wave Hill,** has a sweeping view of the river and the Palisades, a gracious swath of terrace overlooking sloping green lawns; 28 acres of impeccably

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GREAT PLACES TO HAVE A PARTY

kept grounds, with nineteenth-century gardens; several greenhouses; and one of the truly great rooms around—Armor Hall. This estate, built between 1836 and 1920, is the ultimate spot for a luncheon conference or a company outing; Wave Hill is available for rent only by corporations and nonprofit civic groups.

Armor Hall, built to house a rare collection of armor that is now in the Metropolitan Museum of Art, was copied from a fourteenth-century Franco-Gothic tabernacle. High-ceilinged, white-walled, and dramatic, the room is beamed with dark timbers that once shored up the subway; each one has been carved to look like the figurehead of an old ship. There's a sixteenth-century Spanish-Moorish fireplace of carved stone, and there are high, arched windows. At Christmastime, you could have a candlelight dinner here (imagine this with cedar roping and holly!), and in summer,you could dance on the terrace in the moonlight.

Armor Hall seats up to 150 for dinner or 120 for dinner and dancing. An adjoining gallery has a fireplace and holds another 50 to 75 for dinner, and still another 40 can dine in a room that also opens onto the terrace.

The fee to reserve Wave Hill is $3,000; that entitles a corporation or nonprofit group to use the estate (indoors and out) from 9 A.M. to 5 P.M. (After 5 P.M., overtime fees start at $25 per hour, for security and maintenance.) There are several small conference rooms that may be rented for as little as $50. You may bring your own caterer. (The estate's kitchen has sinks as well as a seven-burner stove, and the facility can supply armchairs, folding chairs, and round tables that seat eight to ten.)

Wave Hill, 249th Street and Independence Avenue, Riverdale (549-3200), is available for rental every day except Christmas and New Year's Day. No credit cards. Call Suki Ports.

Ah, the Dazzle, the Kitsch, the Glitz at Tavern on the Green!

A PARTY AT **Tavern on the Green** is good fun. Ah, the glitz, the kitsch, the dazzle of it all! The most festive space, the Crystal Room, seats 220 but will be enlarged to hold 100 more in late August. Semi-circular, windowed on most sides, the room has nine immense chandeliers of Waterford and Baccarat crystal; mirrors etched with clambering monkeys compound the sparkle; there's a painted mural of fluttering birds, and two life-size white wood reindeer stand guard by a sliding door covered in paisley cotton. Push back the door, shove aside the reindeer, and you're in the Pavilion Room (the ceiling and walls are covered in paisley)—here's where you dance. (In August, the Pavilion Room sheds the paisley and changes over to painted French country scenes and a painted blue-sky ceiling). The Rafters, which is a wood-paneled space connecting with the Pavilion Room, seats 200; next door, the Terrace Room, a mini–Crystal Room, seats another 100. So there's space to entertain as many as 500 people, if you figure in the gardens wrapping around the Crystal Room and the smaller gardens off the Terrace Room. And no matter what the weather is, the trees you see from the Crystal Room are strung with tiny Tivoli lights; if the branches are laden with snow or blossoms, that's a bonus—the place looks great in any season.

You may wish the restaurant itself had terrific food (at a recent lunch, the filet mignon with béarnaise sauce was almost raw and totally without flavor, and the grilled baby chicken diable was dry). But the catering menu (the food you order for a party) is much better. At a recent party, honoring Governor Cuomo upon publication of his book, *Diaries of Mario M. Cuomo,* the Crystal Room was emptied of regular tables and chairs; long buffet tables were placed along the perimeter. There was a table for shrimp and crab, a table for sliced pastrami and corned beef carved *sur commande,* and a sushi table where Gunji, the sushi chef, slapped, filled, rolled, and chopped. There were passed hot canapés also (they weren't as good as the cold hors d'oeuvre).

A five-hour seated dinner for 150 to 350 (hot and cold appetizers, a seafood first course, filet mignon, vegetables, salad, cheese, dessert, coffee, cordial or cognac, a five-hour open bar, wine, the services of waiters, busboys, a checkroom person, and tip) is about $80 per person. Add tax. But in the Tavern's high season—April through June as well as September through December—the price of this dinner rises to $90 per person.

The banquet rooms at the Tavern on the Green, Central Park West at 67th Street (873-4111), are available for private parties daily at any time. A.E., C.B., D.C., M.C. Call Walter C. Rauscher.

NOW HEAR THIS: YOU CAN have a party for thousands (3,000 for cocktails, 1,100 for a buffet) aboard the *Intrepid,* the World War II aircraft carrier, docked at Twelfth Avenue and West 46th Street, that's now a sea-air-space museum. Wander about the indoor Hangar Deck, where you'll see five full-scale models of the world's earliest military aircraft: the Curtis pusher (1910), the first to land on the platform of a ship; the Bleriot, the first to cross the English Channel (1917); a Nieuport 28 and a Fokker D-7, both World War I fighters; and a Waco 9, a fighter built in the 1920s. And there are sepia-tone blowups of early balloons and dirigibles, models of spacecraft (and one actual reentry vehicle), and a sound-and-slide show of the Battle of Leyte Gulf, when the *Intrepid* sustained kamikaze attacks.

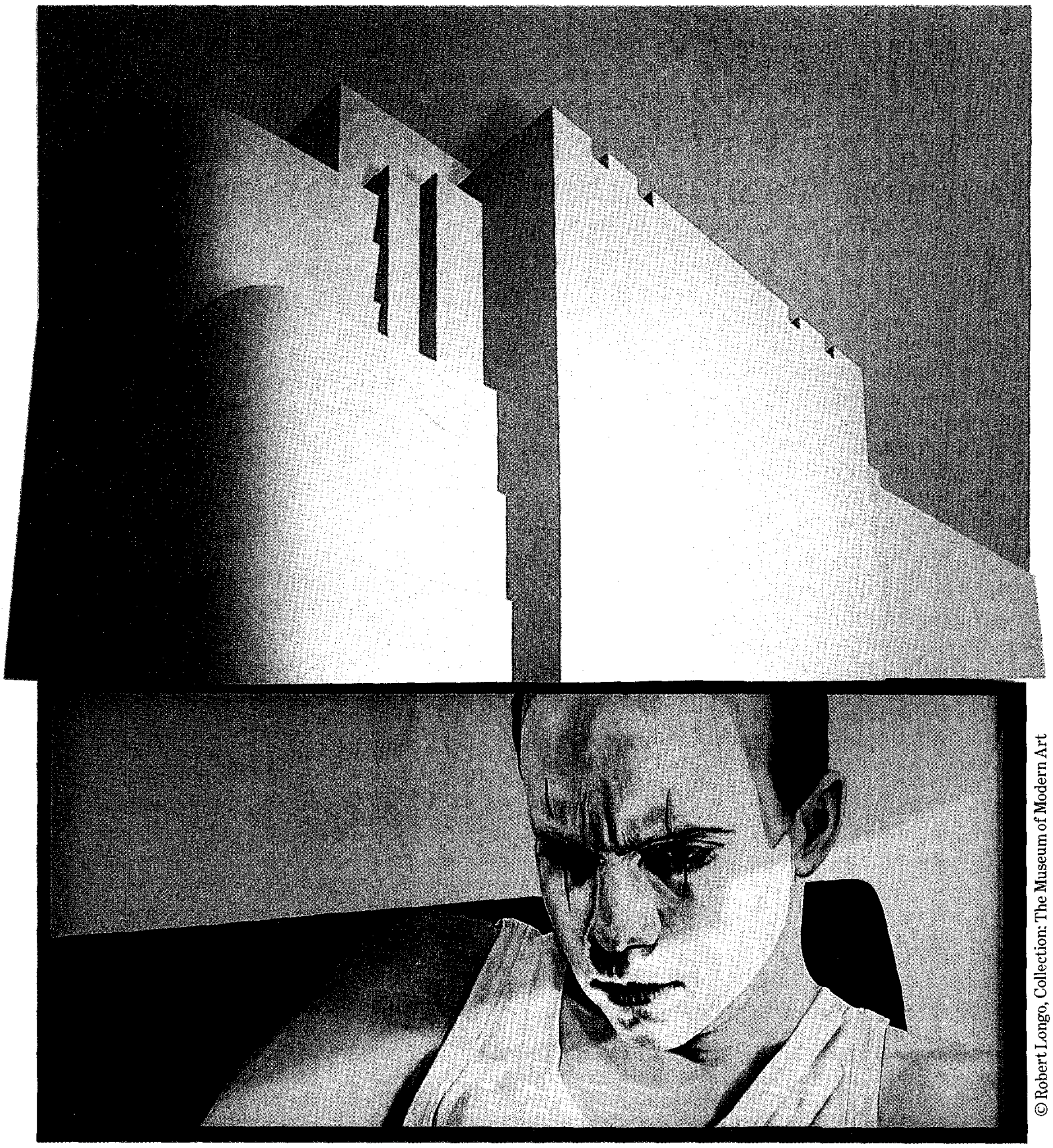
The Flight Deck, above the Hangar Deck, is open-air; there you can inspect eleven military planes built between 1950 and 1970, and enjoy the sunset as the river courses by.

The exclusive caterer for *Intrepid* is the Ogden Food Corporation, which prepares the food in its headquarters at La Guardia airport. I sampled the cocktail tray (smoked salmon, crab claws, shrimp, and cheese), a Bibb-lettuce salad, fillet of beef with béarnaise sauce, haricots verts, a chocolate bombe, and coffee. It was topflight, solid-tasting buffet food, nicely served. But there are other ways to dine aboard: hot-dog carts, hot and cold buffets, cheese-and-fruit platters. This is the most *powerful* space you'll ever have for a party; the exhibits shouldn't be missed. And the lighting system's sophisticated: Issey Miyake did a smashing fashion show here.

A seated dinner party for 100 to 700 (appetizer, salad, entrée, dessert, and coffee) is $35 to $40 per person. A cocktail party for 100 to 3,000 (cheese and fruit) is $10 per person. A hot and cold buffet for 100 to 700 (with two carving stations) is $25 to $30 per person. Add a $20-to-$30-per-person donation to the *Intrepid* Sea-Air-Space Museum. (The size of the donation varies with the number of guests. The donation is tax-deductible.) Add $6.50 per person for the first hour of an open bar, $4.50 per person for each additional hour, and add tax. You may use the space for five hours.

Intrepid Sea-Air-Space Museum, One Intrepid Square, Twelfth Avenue at West 46th Street (245-2533), is available for private parties daily from 8 a.m. to 2 a.m. No credit cards. Call Chuck Toomey.

SOME OF THE MASTERPIECES OF TOMORROW ARE ON EXHIBIT TODAY.



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MAY 17-AUGUST 7

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School's out for summer: *Programs for the young and the restless.*

ARE THE CHILDREN LOOKING FOR SOMEthing different to do this summer? Here are eleven unusual in-town summer programs where they can plant their own garden, become official park rangers, take a behind-the-scenes look at how a zoo is run, learn to program a computer, master a hip throw, walk a balance beam, lead a horse around by the nose, and act up a storm. There are even programs to meet the needs of two special groups: the learning disabled and toddlers.

New York is a city filled with diverse opportunities, and this is just a sampling of the summer's fare. All of these programs require pre-registration, so make your decisions early. All are interesting, well run, good values for your money, and should provide material for that perennial essay, "What I Did on My Summer Vacation."

Bytes

WHO WOULD THINK THAT CHILDREN would clamor to spend time indoors on a bright summer day learning to use computers? But they do. This is a new kind of athletics, and the Children's Computer School will give them plenty of exercise. Classes are held in a large room equipped with Commodore computers. There is one teacher for every six students (the maximum number in a class is twelve), and each child has his own computer. Five- to eight-year-olds learn letters, numbers, and keyboard skills in preparation for programming. They play fun (but educational) games, such as adding numbers together to get a car to move through a race. Older children, ages eight to fifteen, learn to program in BASIC, the virtually universal language of microcomputers. Last summer, one boy organized his baseball-card collection, while another used his program as a data base for performances of all his favorite rock groups.

Children's Computer School, 21 West 86th Street, Suite 1010 (580-1335); June 11 through August 17; Monday through Friday 9 a.m. to 5 p.m.; $270 for two-week session of 90-minute classes.

Zoo Story

EIGHT- TO TWELVE-YEAR-OLDS CAN PACK their binoculars for a safari through the Bronx Zoo in "Animal Kingdom Zoo Camp." They stalk mammals, reptiles, and birds; make jaguar masks and learn origami in arts-and-crafts classes; and get to see how the zoo is run as keepers teach them about the care and feeding of animals. They even get to prepare a meal fit for an armadillo. Thirty to 35 youngsters are supervised by seven counselors—all full-time zoo instructors and graduate interns. Campers bring a brown-bag lunch, and a cookies-and-lemonade snack is served. There is also the option of an overnight excursion at the zoo for an extra $50 ($45 for members).

The Bronx Zoo, Fordham Road and Bronx River Parkway (220-5100); June 25 through August 31; Monday through Friday 10 a.m. to 4 p.m.; $135 for one-week session ($130 for members).

Ride On

CHILDREN LEARN TO TAKE CARE OF their very own horses at the Claremont Riding Academy's summer camp. This program is for children ages nine through sixteen with some riding experience. Each child is assigned a horse, and classes are divided into three activities: stable management (feeding, grooming, bridling and saddling, cleaning, and learning about shoeing and the proper diet for their horse); equitation and jumping skills (practice riding and jumping over fences in the academy's arena); and a daily ride through nearby Central Park. The ride along the landmark bridle path goes around the Reservoir, by Sheep Meadow, and up to some of the lovelier, less-traveled northern parts of the park. Each group of ten children is led by an instructor through equitation and jumping and is accompanied by two instructors along the bridle path in Central Park. There is a cookie-and-juice break every day.

Claremont Riding Academy, 175 West 89th Street (724-5100); June 11 through August 31; Monday through Friday 9 a.m. to 12:30 p.m.; $150 for one-week session, $550 for four, $900 for eight, $1,200 for twelve.

Under Fives

SPECIAL PROBLEMS ARE POSED BY CHILdren under five—you can hardly send your eighteen-month-old crawling off to tennis camp. Still, a few hours of organized activity, at least once a week, would provide some welcome relief—and you can find it at Discovery Toddler Center, which offers two programs: "Tot

Illustration by Paul Meisel.

Fun in the Summertime," for children six months to three years old, and "Grasshoppers," for three- and four-year-olds.

Children in "Tot Fun" must be accompanied by an adult and can sign up for one or more of three classes: "Gym," where they'll wriggle around the floor, climb through foam doughnuts, run, jump, balance, bounce, and swing; "Art," with the emphasis on finger paints, sponges, brushes, rollers, and string; and "Music, Dance, and Storytime" (the theme this summer is "Animals").

"Grasshoppers" abandon their guardians in the waiting room for any or all of three programs: "Pre-Gym," where children will learn how to use balance beams and parallel bars; the self-descriptive "Collage, Clay, and Papier-mâché"; and "Creative Movement," which uses props, music, and stories to help children discover the possibilities of movement.

The teachers in this well-known program are an eclectic group of dance therapists, psychologists, actors, and painters who have all completed Discovery's special training program. There is one teacher for up to nine children.

Discovery at Walden School, 1 West 88th Street (877-7621); June 5 through July 27; Monday through Friday 9:30 a.m. to 3:15 p.m.; $40 for one 45-minute class a week (per four-week session), $65 for two, $90 for three (plus a onetime $5 registration fee).

The Nature of Things

CHILDREN AGES EIGHT TO FOURTEEN who join the "Junior Ranger Naturalist Program" sport red ranger T-shirts, a patch from the New York City Department of Parks and Recreation, and an official ID card. The program differs from borough to borough, but basically, children meet with the Urban Park Rangers one day a week for three to four hours at no charge. They might hunt for arrowheads in Inwood Hill Park or learn about the habits of different animals. Last year they helped build nature trails in Kissena Park and clean up streambeds in Silver Lake. The adult rangers provide information, emergency services, and security for parks users, and the junior program was their idea—they wanted to find a way to share their love and respect for the parks.

"Junior Ranger Naturalist Program"; for details, call the coordinator, Beni Epton, at 360-3455, or call your borough office (The Bronx, 548-7070; Brooklyn, 856-4210; Manhattan, 397-3091; Queens, 699-4204; Staten Island, 442-1304).

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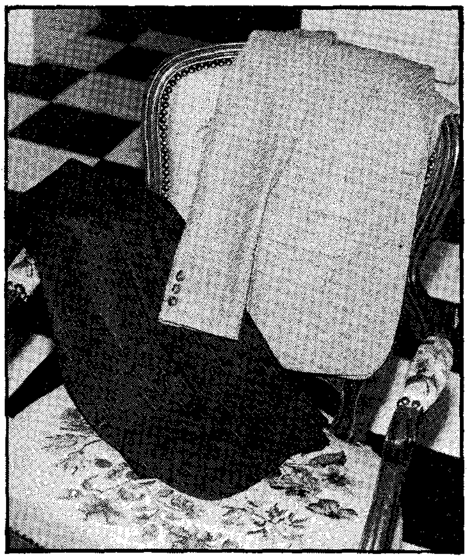

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tion in daily living" at camp this summer? Camp Tova, which is run by the 92nd Street Y, meets these goals and more with a very special group of campers—children with minimal learning disabilities. Most of the 40 children, ages six to fifteen, who come to this day camp are in special-education programs at school; all have I.Q.'s that are average or above. Their disabilities involve gross- or fine-motor skills, receptive or expressive language, and dyslexia and other perceptual problems. (A report from the Committee on the Handicapped or from a private therapist or doctor is required, school records are requested, and children are interviewed with their parents before being accepted.)

Children visit museums and puppet shows in New York once a week. Four days a week, they travel by bus an hour out of the city to the rolling hills of the Henry Kaufmann Campgrounds, where they swim, play guitar, and cook hamburgers—all the regular things that campers do, adapted to each child's special needs. There is an impressive two-to-one ratio of counselors to children. The six group leaders and the director of the program, Judith Fagin, all have master's degrees in special ed. Other counselors are graduate or undergraduate students in psychology, special ed., and social work.

The 92nd Street Y, 1395 Lexington Avenue (427-6000, ext. 179); July 2 through August 10; Monday through Thursday 9 a.m. to 5 p.m., Fridays till 4 p.m.; $875 for six-week session (plus a $30 registration fee); scholarships available.

Work Out

IN JUJITSU, "THE GENTLE ART," children learn karate, judo, and joint-locking techniques. Why is this called a "gentle art"? "Because," says third-degree-black-belt-holder Richard Burdick, "one learns how to kick and punch so one will never have to." Burdick, in charge of the "Jujitsu Camp" at the 63rd Street Y, has been running the program for four years. Children work in an air-conditioned room equipped with mirrors, bars, and mats. The program is open to boys and girls ages eight to sixteen. Although no girl has signed up in the past, Burdick hopes that "maybe this will be a breakthrough year."

Girls do avidly sign up for "Gymnastics" at the Y, though. With a ratio of one teacher for every five children, classes of 50 boys and girls, ages seven to fourteen, learn to use parallel bars, balance beams, the high bar, and the vaulting horse. Children are tested and grouped according to ability. The program includes instruction in all Olympic gymnastic events, and U.S.F.G. compulsories are taught at all levels. Classes are held in a well-lighted gymnasium with a highly polished floor and no air-conditioning. (Many professionals feel that it's better for muscles to cool down naturally after a workout.) Both "Jujitsu" and "Gymnastics" classes have breaks for a swim in the Y's Olympic-size pool, and lunch is provided by the Y.

The 63rd Street Y, 5 West 63rd Street; 787-4400, ext. 126. "Jujitsu," July 16 through August 24; Monday through Friday 10 a.m. to 3 p.m.; $176 for two-week session. "Gymnastics," July 2 through August 24; Monday through Friday 9:30 a.m. to 4 p.m.; $156 for two-week session.

The Good Earth

IF YOUR CHILDREN THINK GOING TO THE "garden" means catching the Rangers, think about enrolling them in a children's gardening program. The Brooklyn Botanic Garden and the Queens Botanical Garden offer similar programs. Teams of two children are given their own plots of land to cultivate. They learn about plants, insects, weeds, and bugs. Groups make trips to other gardens and participate in harvest fairs. Best of all, the kids get to reap what they sow—they harvest the crop and take home lots of delicious vegetables.

This is the seventieth anniversary of the Brooklyn Botanic Garden children's program—over 15,000 children, ages nine to seventeen, have tilled the soil here. The garden program at the Queens Botanical Garden is open to children between ages nine and fifteen.

The Brooklyn Botanic Garden, 1000 Washington Avenue, Brooklyn (622-4433); July 6 through August 28; Tuesdays and Fridays 9 to 11 a.m.; $20 for seven-week session ($15 for members); scholarships available. The Queens Botanical Garden, 43-50 Main Street, Flushing (886-3800); July 10 through August 30; Tuesdays and Thursdays 9 a.m. to noon; $25 for seven-week session.

Acting Out

THE FIRST ALL CHILDREN'S THEATRE holds auditions in the winter to choose children to perform in original musicals written for the company by such Broadway figures as Charles (*Annie*) Strouse and Stephen (*Godspell*) Schwartz. In the summer, it will accept 25 children, ages six to sixteen, on a first-come, first-served basis for an intensive, monthlong program. They study singing, acting, jazz, and tap dancing. Collaborating with staff members—all working professionals—they'll prepare an end-of-the-term performance to be presented to parents and invited guests (last year, they came up with a Diana Ross and the Supremes version of *Alice Through the Looking Glass*).

The First All Children's Theatre, 37 West 65th Street 873-6400); July 9 through August 10; three days a week 1 to 4 p.m.; $275 for four-week session. ▬

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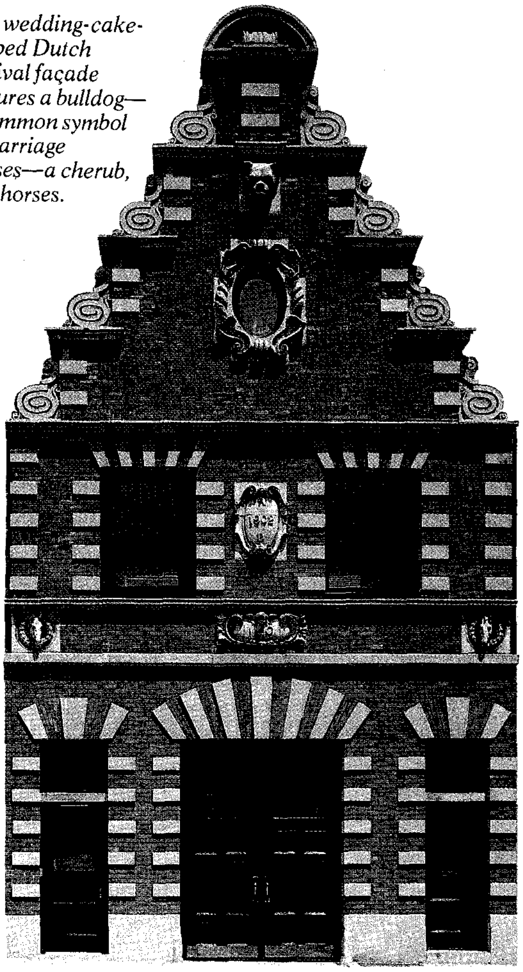
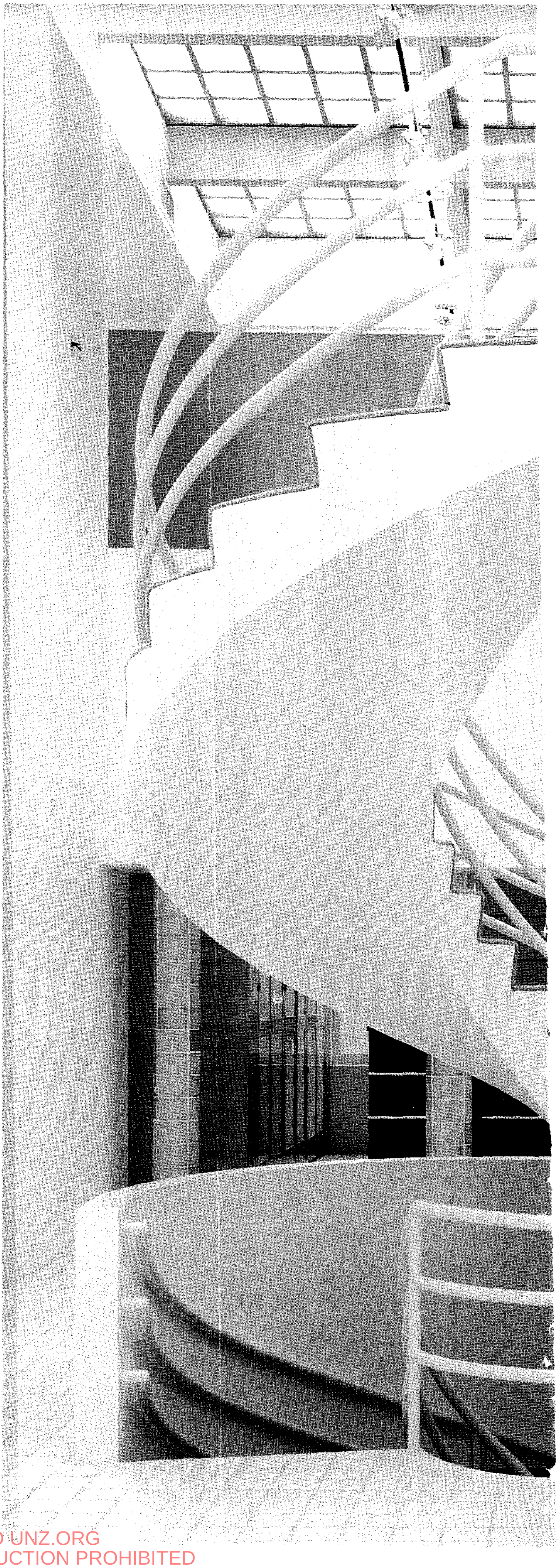
DESIGN

BY

MARILYN BETHANY



The wedding-cake-shaped Dutch Revival façade features a bulldog—a common symbol on carriage houses—a cherub, and horses.

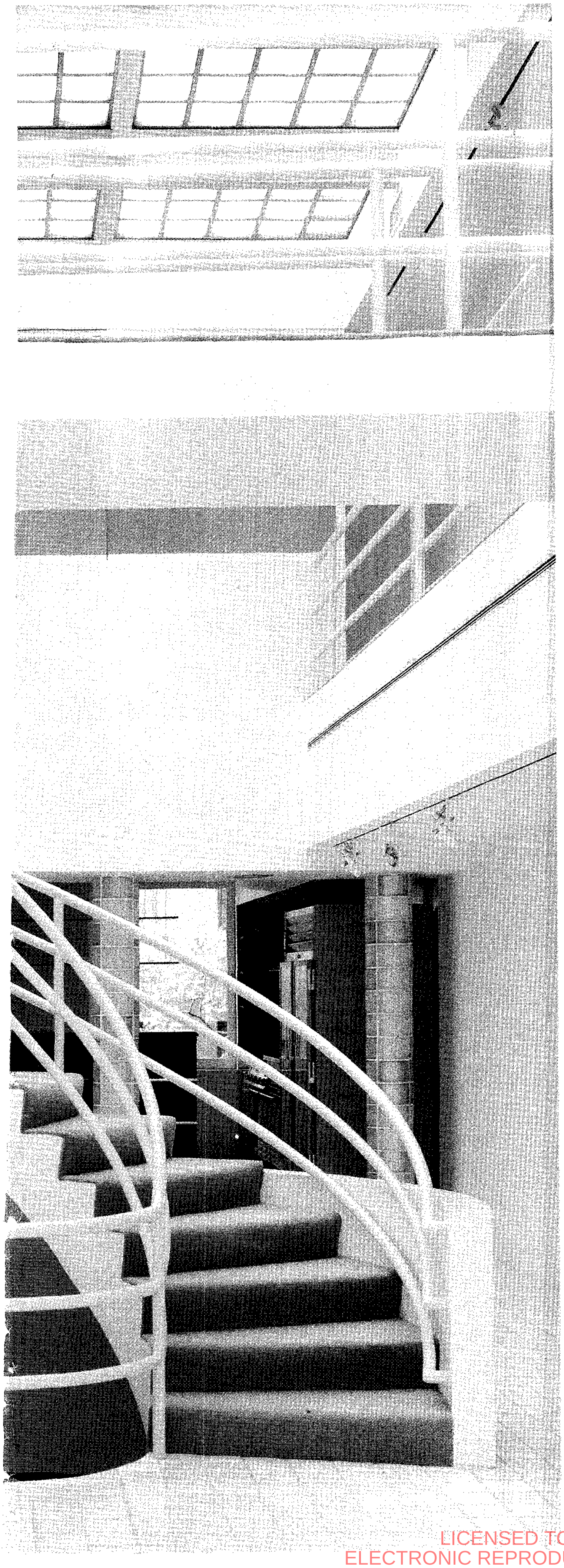


MOVE-IN CONDITION

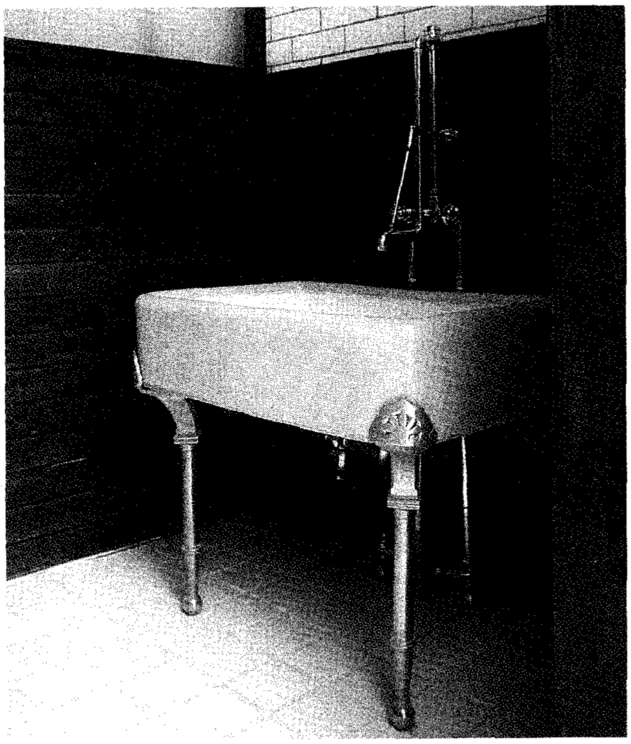
IT MAY NOT BE EVERYBODY'S DREAM HOUSE, BUT IT'S certainly mine. Everything about this renovated 1902 carriage house seems to have been designed to incite my wonder and envy. First there is the eccentric Dutch Revival façade. Then there is the parking space just inside the front doors. And beyond the gridded glass wall that is the official entrance to the living quarters, there is one of those clashes between old and new that never fail to satisfy: In this case, it's funky tack cupboards against a sleek winding staircase. I'm told this former home for horses and gigs will be a studio for the California artist who commissioned architect Peter Coan, of Redroof Design, to renovate the space. In my fantasy, it's an indoor playground for my kids.

Upstairs in the living room, all is clean, modern, and bright. Not just bright. Unearthly. Under Coan's ingenious glass-block roof, a New Yorker need never again be

Photographed by Oberto Gili.

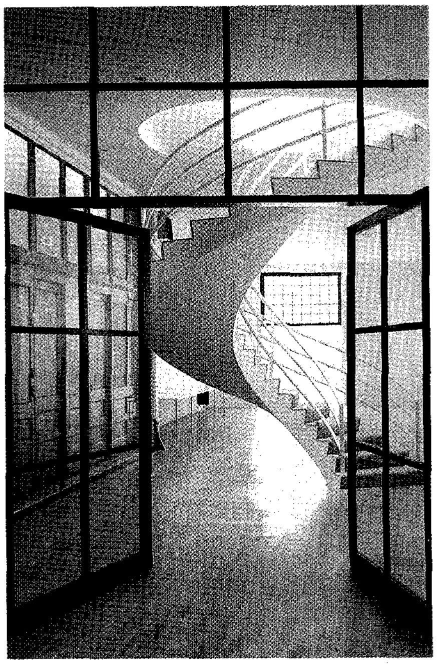


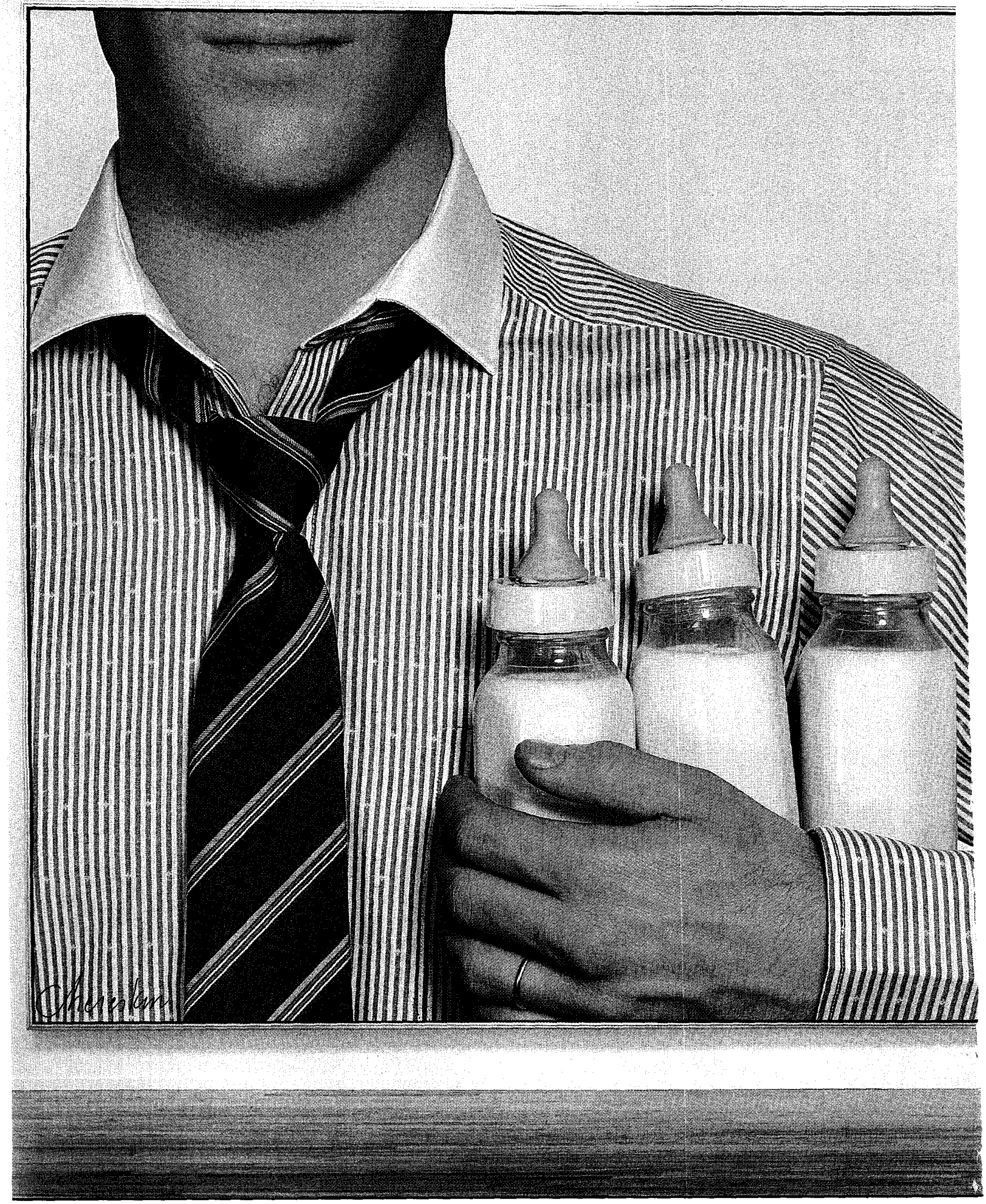
On the ground floor, only one horse stall remained. Its wainscoting was retained when the space was converted into a powder room.



traumatized by reentry from sunny climes. By contrast, in the adjacent kitchen, everything is cool stainless steel, except for the even cooler marble countertops. Here, two large windows open onto a view of a busy midtown street a story below. One is close enough to catch the rhythm of the city, yet removed enough to avoid the angst—the urban equivalent of sitting on the front porch watching the world go by. The house couldn't be more ideal. So we decided to dream on, and photograph it empty—as if ready for you and yours, me and mine. ■

Seen through the gridded glass doors that lead to the ground-floor studio (right) is the white poured-concrete staircase that dominates the three-story structure. The architect, Peter Coan, used glass block for the unusual skylight and columns (left).





"It's a Shirt!" by Ron Chereskin, June 1984

One in a series by Ron Chereskin, the American artist/designer whose crisp, elegant shirts keep looking fit under any and all circumstances.

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BEST BETS

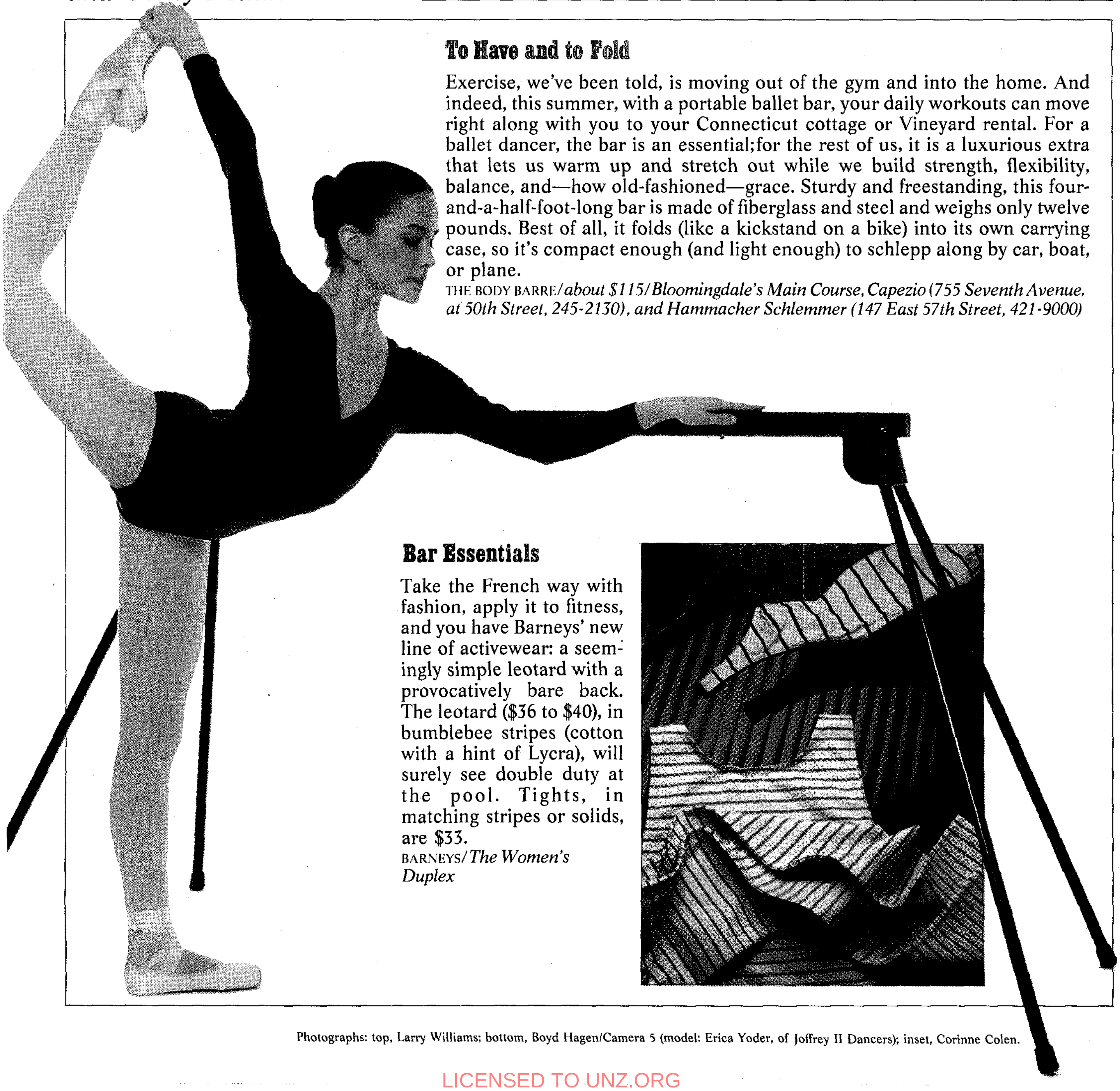
The best of all possible things to buy, see, and do in this best of all possible cities.

By Nancy McKeon and Corky Pollan

The Shifting Bands of Time

And now for something completely different—"Bandit" wristwatches that will coordinate handsomely with those clunky gladiator sandals we'll be wearing around town this summer. These digital wristlets double-wrap, then snap, and cost $45. Depending on what else you wear, they'll look chic or downright funky. Either way, as the fashion folks are always saying, it's a look.

WATCHES/*Bloomingdale's, Macy's, Saks Fifth Avenue*



To Have and to Fold

Exercise, we've been told, is moving out of the gym and into the home. And indeed, this summer, with a portable ballet bar, your daily workouts can move right along with you to your Connecticut cottage or Vineyard rental. For a ballet dancer, the bar is an essential;for the rest of us, it is a luxurious extra that lets us warm up and stretch out while we build strength, flexibility, balance, and—how old-fashioned—grace. Sturdy and freestanding, this four-and-a-half-foot-long bar is made of fiberglass and steel and weighs only twelve pounds. Best of all, it folds (like a kickstand on a bike) into its own carrying case, so it's compact enough (and light enough) to schlepp along by car, boat, or plane.

THE BODY BARRE/*about $115/Bloomingdale's Main Course, Capezio (755 Seventh Avenue, at 50th Street, 245-2130), and Hammacher Schlemmer (147 East 57th Street, 421-9000)*

Bar Essentials

Take the French way with fashion, apply it to fitness, and you have Barneys' new line of activewear: a seemingly simple leotard with a provocatively bare back. The leotard ($36 to $40), in bumblebee stripes (cotton with a hint of Lycra), will surely see double duty at the pool. Tights, in matching stripes or solids, are $33.

BARNEYS/*The Women's Duplex*

Photographs: top, Larry Williams; bottom, Boyd Hagen/Camera 5 (model: Erica Yoder, of Joffrey II Dancers); inset, Corinne Colen.

Summer and Smoke

Especially seductive on a summer evening are the smoked lamb ($12 a pound) and smoked veal ($7.50)—smoked over applewood—from the Menuchah Farms Smoke House, in Salem, New York. And from Les Trois Petits Cochons comes fresh veal-and-vegetable pâté (about $8)—carrots, peas, and mushrooms wrapped in veal and pastry. **—Colette Rossant**

SMOKED MEAT/*To order, call 518-854-9279*
VEAL PATE/*Fairway Market (2127 Broadway, at 74th Street, 595-1888) and Jefferson Market (455 Sixth Avenue, near 10th Street, 675-2277)*

Italian Teeth Scene

Now it's dental care, Italian-style. Toothbrushes and toothpaste del Capitano are made today in Italy by the same family that has been making them since 1905. The handsome brushes (black only) are natural-bristle boar ($3; available in mid-July) or raccoon ($4.50). The toothpaste ($2.50), less cloyingly sweet than our own, bears this delightful package claim: "Its simple . . . formula does not promise therapeutical miracles but . . . white teeth, a perfumed breath, a clean and fresh mouth." Each of these it delivers.

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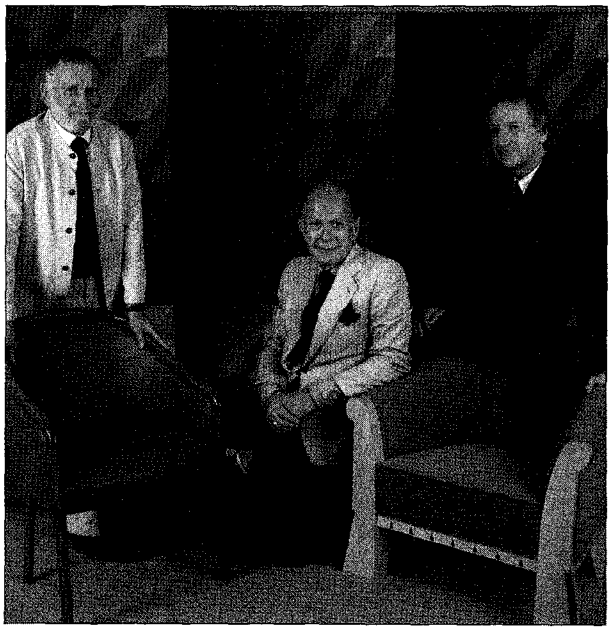

Gavel Agents

To raise money this year, Channel 13 has come up with a winner—a televised auction of "consumer goods of distinction." And the design community has rallied round. Ward Bennett (above left) offered a pair of his chair classics; Jack Lenor Larsen (center), "Radiance," a Wilton rug; Michael Graves, a prototype of his post-modern chair. These, plus hundreds of other well-designed objects (from Perry Ellis sheets to a Kaypro 2 computer), will be sold next weekend, but sales will be interspersed with designer interviews, offbeat essays (Milton Glaser on milk cartons that don't open and problematic olive jars, Betty Cornfeld on classic designs, such as the Mongol No. 2 pencil), and the chance to ogle lots of good-looking stuff.

CHANNEL 13 AUCTION/*June 8 through 10/Catalogue available at WNET, 356 West 58th Street/560-2700*

Photographs: top, Daniel Quat; right, Ken Regan/Camera 5; bottom left, Aaron Rezny.

Movies/David Denby

'OH, ZUUL, YOU NUT!'

"...*Ghostbusters* is a summma of the Murray-Aykroyd school of comedy—media parody, wild slapstick, sneaky-dirty sex..."

THE GREAT THING ABOUT **Ghostbusters,** a convulsively funny mock horror film starring Bill Murray, Dan Aykroyd, and Harold Ramis, is how loose and shaggy it is. This is one of the most elaborate comedies ever made. It cost $30 million and was shot all over New York as well as on massive studio sets in Burbank; it's carefully structured and builds to a great and bizarre climax. Yet there's room along the way for skit humor, riffs, scattershot parodies, and what amounts to a running commentary on the whole gigantic production by Bill Murray. The movie has a performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers and W. C. Fields movies.

Before *Ghostbusters,* I would have said that the comics who came out of revue and TV-skit comedy in recent years haven't done too well in movies. They've made lots of money, of course, but they've been unable to find the form best suited to their talents. *Ghostbusters* is the landmark—the one in which a generation of comics puts it all together. In a few years, we may have to say that the movie confirmed the presence of a whole school of American-Canadian comedy—a group as powerful as the Brooks-Allen-Simon wits who emerged from the old *Your Show of Shows.*

Straightening out the overlapping credits of these men would require a high-performance computer or perhaps a great gray tomb of an article in the Sunday *Times,* but in summary form, their vita goes like this: Ivan Reitman, Bill Murray, Dan Aykroyd, and Harold Ramis are all alumni of either the Second City revue companies or the 1975 Off Broadway revue *The National Lampoon Show,* or of *both.* They all went on to work for either *Saturday Night Live* or the Toronto-based *SCTV,* and then, singly or in combination, as writer, director, producer, or actor, in the movies *National Lampoon's Animal House, Meatballs, Caddyshack, Stripes,* and *National Lampoon's Vacation.* In the case of *Ghostbusters,* Aykroyd and Ramis wrote the script, Reitman produced and directed. My point in laying this hash before you is that these men, collaborating constantly, are a *school,* not just a collection of funny fellows who occasionally crack jokes together. *Ghostbusters* is the summa of their style, a jumbled, unstable mix of media parody, satirical observation of social types, wild slapstick, and sneaky-dirty sex. In the past, lunging for laughs, they have been capable of the most refined satire as well as of jokes about turds floating in a country-club swimming pool. But they're no longer lunging.

The ESP spot: *Sigourney Weaver and Bill Murray are perplexed.*

It's New York, in the present, and the apocalypse is at hand—the Day of Judgment, when the dead souls rise from their uneasy resting places. The lions outside the 42nd Street public library glare at innocent bibliophiles, while in the stacks a prim-librarian's ghost shushes the noisy, deposits slime in the card catalogues, and turns into a fanged green terror when challenged. In posh hotels, beaver-size green gremlins scarf up leftovers on room-service trays; on the street, other green beasties emerge from hot-dog carts, their mouths full of wieners. Most of the paranormal activity, however, centers on a single apartment building on Central Park West—not the gloomy Dakota this time but a tall, golden, Egyptian Art Deco beauty opposite Tavern on the Green. On the roof, real talons are breaking through the stone gargoyles' claws, while in the apartment of Sigourney Weaver, a musician, eggs pop out of their carton and cook sunny side up. I think you could safely say that all hell is breaking loose.

At the same time, up at Columbia, three untenured parapsychologists get thrown out of the university for using unscientific methods. Not that they aren't serious: Dan Aykroyd and Harold Ramis are serious enough about ghosts to be considered certifiable. Perhaps it's Bill Murray, complimenting a female student on the "powers" she displays in guessing the time he wants her at his apartment, who constitutes a threat to science. The three go into business for themselves, setting up in an abandoned Village firehouse as the "ghostbusters," venturing forth in a Cadillac ambulance to subdue unruly poltergeists with neutron streams (or whatever). In the end, atop the golden apartment building, with all of New York spread out around them, the ghostbusters take on the largest and most spectacular evil spirit to be seen outside a Macy's Thanksgiving Day Parade. *Ghostbusters* has its monsters and thrills—the devil dogs with burning-coal eyes, the hissing phantoms that fly right at your face—but all the special effects are intentionally a little cheesy, and director Reitman gives you time to get *ready.* It's the extra second of looking that turns fear to laughter.

In all this, there are about eighteen layers of joking media reference: We're reminded of the solemnly lurid, siren-blasting radio crime serials of the thirties, and such early-fifties TV exercises in technological suspense as *The Atom Squad,* with its actors in diving suits waving Geiger counters at innocent plants. *Rosemary's Baby* and *The Exorcist* are taken for a ride, and also the dreadful gothic-*religioso* *Omen* series, which used fervent biblical prophecies to dress up atrocities and blood. Even Saint Spielberg takes a few arrows: The Master's domestic nightmare, demons-in-the-fridge-style, with its vortex of white light and howling wind, is given a good going-over. Yet *Ghostbusters* doesn't live off parody, the way a sketch on *SCTV* might. The movie has abundant personality of its own.

The three comics establish a rhythm early on and stick to it. Aykroyd, hair brushed straight up, is at his most boyishly sincere; this is his sweetest and gentlest performance—he's like a kid awed by the miracles of a toy chemistry set. Harold Ramis, who is about to become a *lot* better known than he is now, has hidden sex appeal: Tall, with a virile nose and a high, stern, show-business-intellectual's forehead in the George S. Kaufman tradition, he speaks with an odd music that is perfect for blinkered high-domes—his voice sounds as if it had been filtered through a large bubble; it's goofy and lulling at the same time.

Aykroyd and Ramis charge through the scientific gobbledygook with a lunatic seriousness that is most endearing. But it's Bill Murray's movie. In the past, Murray has always left me a little uneasy. Fishy, with a wandering eye that would check out the female talent even at his mother's funeral, Murray is so sarcastic he doesn't seem quite human. He's incapable of even the semblance of sincerity, or of "acting" in the normal sense of the word. In *Ghostbusters,* Murray, unlike Aykroyd and Ramis, doesn't pretend to be scared when facing the demons and specters. He jokes and plays, spinning his own smarmy, hip patter off the chunky surfaces of the plot. He's *privately* amused by what he's got himself involved in, and, like W. C. Fields, another comic who entertained himself in public, hardly bothering about anyone else, he's a great American muttering wit.

When Murray goes to the apartment of the terrified Sigourney Weaver, he comes on to her rather than calming her down, and she throws him out. But Murray really gets his comeuppance later on. The demon in the kitchen—Zuul, the black angel of the Hittites—has taken over Sigourney Weaver body and soul. Hair electrified, fantastic legs furling and unfurling, she's possessed—boiling with lust—and she's too much for Murray. "Oh, Zuul, you nut!" he jokes, looking nervous. "I want you inside me," she moans, rising off her bed with desire. "It seems to me there are at least two people inside you already," he says, slinking to the floor, where he belongs. *Ghostbusters* is a classic comedy, lovable, among other reasons, because it's the movie in which Bill Murray finally meets his match.

NEAR THE BEGINNING OF **Star Trek III: The Search for Spock,** Leonard Nimoy, directing the movie (no wonder they can't find him), cuts from one actor to another aboard the bridge of Starship *Enterprise.* "Go *George!* Yeah, *Walter!*" said two Trekkies sitting behind me as Nimoy completed the circuit. Yes, they're all there; the muscular dentist William Shatner, James Doohan and Nichelle Nichols, Walter Koenig and George Takei, and of course the sublime DeForest Kelley. The faces peering into their computer consoles are as familiar as the faded prints on the wall encountered on a visit home to Mom and Dad. And the dialogue—"He would have found a way." "Yes, but how?"; "My God, Bones! What have I done?" "What you've always done. What you've had to do"—is like a tattered old afghan. Could the Trekkies possibly feel so protective of the *Star Trek* movies, and so antagonistic toward anyone who doesn't like them, if the movies weren't so terribly, reassuringly familiar?

Leonard Nimoy did not test my theory by doing anything new. Yet I wasn't as frantically bored this time as I have been in the past. *Star Trek III* moves along well enough. It's not quite as pedantic as the first movie, or as excruciatingly silly as the second. I don't think the filmmakers get nearly what they could out of planet Genesis, where the processes of life and death are immensely sped up; Genesis remains only an unrealized s.f. concept, not a special-effects triumph. But I liked the villains this time, the Klingons, who look like elongated Mongols—straight black hair, thin mustaches, flowing robes—and who speak in a made-up language (created by Marc Okrand) that consists entirely of guttural commands. Theater actor Christopher Lloyd is particularly creepy and entertaining as the warlord Kruge, a black-souled sadist muttering secrets and threats into the ears of his repulsive henchmen. My patience ran out only at the very end, when the *Enterprise* arrived at Spock's home, the planet Vulcan. My God, it's Vulcan! A hush falls over the audience. Mountaintop temples and sacred rites; priestesses in white robes and plastic hoods, holding their arms up in supplication; Dame Judith Anderson, hawklike profile to the camera, enunciating like crazy as she shuts her eyes and prays. Can she be praying for someone to do to s.f. what Aykroyd, Ramis & Company have done to horror? ■

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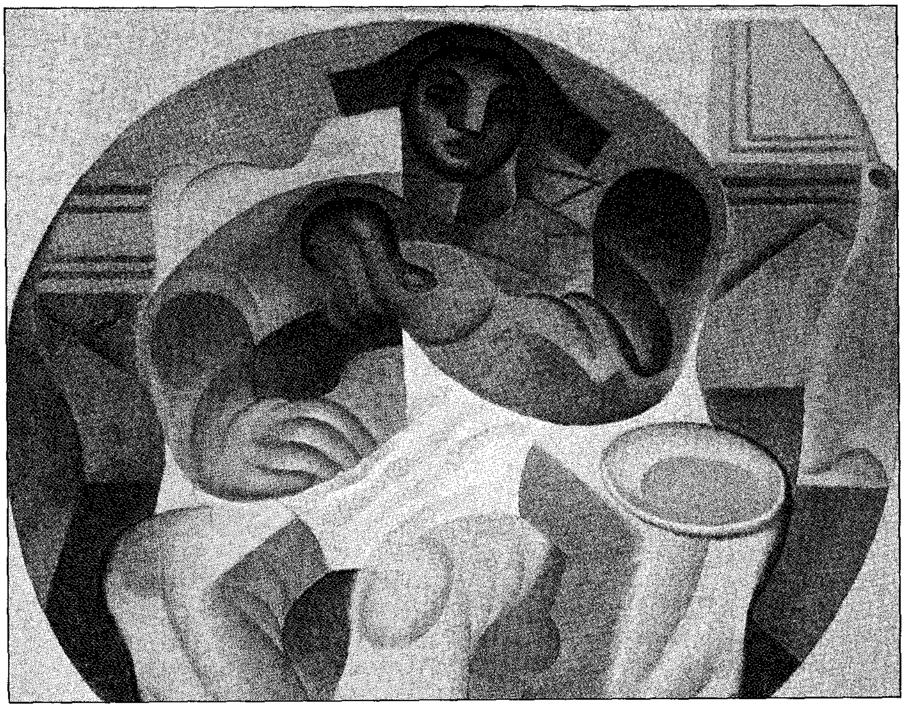
THE GENIUS OF GRIS

"...His paintings are tightly woven compositions of color and pattern bound by a rare quality of feeling..."



Third man: *Gris's* Seated Harlequin, *now at the Guggenheim.*

Juan Gris WAS NOT A HAPPY MAN, BUT he was a joyful painter. An exile and draft dodger who succumbed to pleurisy at the age of 40, Gris was also, for ten years, the most genial protagonist in Cubism's Analytic stage. Where Picasso was ravenous and frighteningly brilliant, or fecund like a force of nature, Gris was clever and approachable. Where Braque was a strict practitioner, Gris was a mediator with a touch of mysticism. His work is easily swallowed: It's a bromide against the astringencies of the Analytic method. For all his worldly troubles, he was, as Gertrude Stein once wrote, "a perfect painter."

A Gris show is now at the Guggenheim, its last stop on a national tour. The exhibition, which was put together by curator Mark Rosenthal (with a chronology by Elise Goldstein) for the University Art Museum, in Berkeley, California, will probably not threaten anyone's textbook-nurtured opinions. For that matter, the 1958 Gris retrospective organized by collector James Thrall Soby for the Museum of Modern Art didn't bring forth many screaming revisionists, either. Perfection is a peaceable state. Gris comes remarkably close to fitting the image one has of him. His work is not likely to inspire many postmodern revivals, nor in fact will it say much of anything to the expressionist eighties. That's all right, actually. Ambition has been too much in evidence lately. How odd to walk through an exhibition and find that you are simply enjoying yourself.

Gris was born in Spain under the name José Victoriano Carmelo Carlos González Pérez. He was trained in physics and engineering at the Escuela Industrial, in Madrid, but dropped out at age seventeen to study painting. Two years later, he secretly emigrated to France to escape Spanish conscription. His flight brought him to Paris, and to the Bateau Lavoir, the artists' studio building where Picasso was living. Gris's timing was probably his act of genius: It was 1906, the year before Picasso painted the first Cubist picture, *Les Demoiselles d'Avignon.*

Man Ray's photograph of Gris in the show's catalogue is an unusually revealing document. Gris was good-looking in a squarish, soft-faced way. He had dark, glossy eyes tinged with introspective melancholy and a faint trace of bafflement. They are the eyes of an astute rabbit who knows the vulnerability of his ontological position. Gris learned quickly. After Picasso and Braque invented Cubism, he rapidly taught himself the technique and soon became the third man of a powerful twosome.

Gris approached Cubism from a certain distance. He never consciously became a Cubist, he once wrote, perhaps speciously. "I have never thought about its causes and its character like someone outside the movement who has meditated on it before adopting it." He also considered it "not a manner but an aesthetic, and even a state of mind." The intellectual assertiveness that characterized the style in the hands of its two chief practitioners was not so evident in Gris's poetic temperament. He never assimilated the fractured-mirror surfaces of the Analytic mode, for instance. His paintings are not propositions about space-time. Instead, they are tightly woven compositions of bright color and pattern bound by a rare (for Cubism) quality of feeling. Even his *Portrait of Picasso,* from 1912, uses the planes of Cubism as edges on which a blue luminosity gathers, like the edges of a wind-rippled lake at twilight.

Gris was the great decorative Cubist. For a while, until a serious falling-out ended the friendship, he was close to Matisse. His thinking, in fact, often appears to be as congenial to Matisse as to Picasso. Gris split Cubist forms with the precision of a diamond cutter, along natural fracture lines. In such glowing paintings as *Landscape With Houses at Céret* and *Violin and Guitar,* he added black to the fractures for dramatic emphasis. When he reassembled these orange, purple, green, and yellow shards, he did so like a jeweler who looks for the setting that will maximize the dazzle of light and color.

Gris had troubles with many of his friends, for reasons he didn't always understand. He was not invited to participate in the Armory Show, and missed several exhibitions of the Salon des Indépendants and the Salon d'Automne. Perhaps his political position within Cubism was more problematic than it seems now. In the mid-twenties, the weakness that his friends may have sensed caught up with him. His health was waning, and his emotional control of form and color began to leave him. He could still sometimes paint as beautifully as he did in *The Open Window* (1921), in which a view of the Mediterranean is ringed with a halo of white summer dust and seaside light. More often, he turned out apathetic still lifes and the Harlequins that were fashionable between the wars. Fortunately, this show doesn't edit out the bad news. Gris reminds us that the life of a Cubist is probably most glamorous only in retrospect. The paintings are the good news. (1071 Fifth Avenue, at 89th Street; through July 8.)

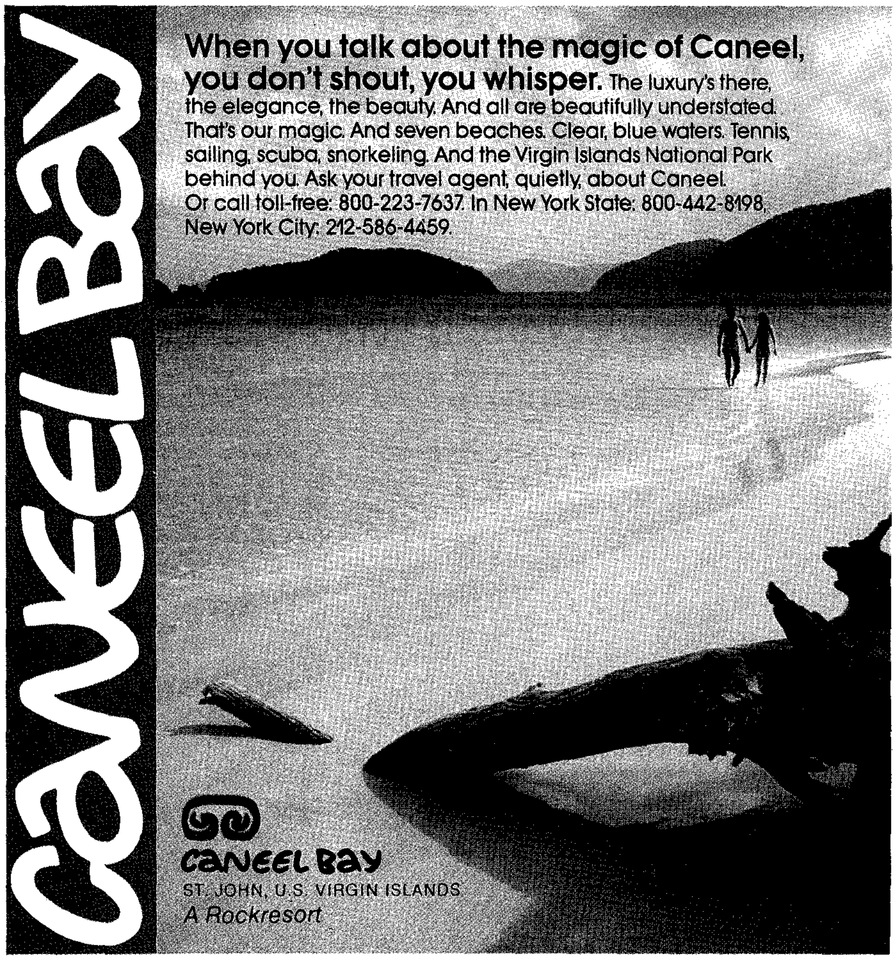
IN LAST WEEK'S COLUMN I DISCUSSED the lengths to which artists will go in borrowing material from other artists. As a footnote to that issue, I should ask, How far is too far? A reader, Neil A. Marks, has forced the question. He noticed something curious about the painting by David Salle, *What Is the Reason for Your Visit to Germany,* dated 1984, that was reproduced in my review of Salle's show (April 9).

The painting contains an identical pair of cartoon drawings of Jack Ruby shooting Lee Harvey Oswald. (Only Ruby's hand and gun are visible, and Oswald's head has been obliterated in the second state.) The Ruby-Oswald cartoon is line for line the same as another that Marks sent me from a book, *The White Papers,* by Brooklyn artists Michael Cockrill and Judge Hughes. The book is about the Kennedy assassination, and it is copyrighted 1982. When questioned, Cockrill observed, "I'm completely familiar with [the drawing in Salle's painting] because it's my drawing." He and Hughes are considering a lawsuit. Salle says he cannot comment because of the pending legal action.

I have several times noted Salle's penchant for borrowing, but in this case he apparently lifted even the theme. Cockrill placed the Ruby-Oswald scene directly below a grotesque close-up of copulating sex organs to make an offensively obvious connection between sex and violence. Salle made the connection much wispier by superimposing Ruby-Oswald over a wash painting (from a photograph he took himself) of a woman in a vaguely erotic pose.

I always said that Salle couldn't draw, though I wasn't always sure that such an inadequacy should ultimately weigh against him. But if he doesn't draw at all, then what *is* his accomplishment? Warhol and Rauschenberg have both used copyrighted images (and have had a bit of trouble for it), but the structure of their art is not dependent on themes borrowed from a less established artist. How much of Salle's work is his own?

How far should appropriation go? Not this far, certainly. ■



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THE USES OF THE PAST

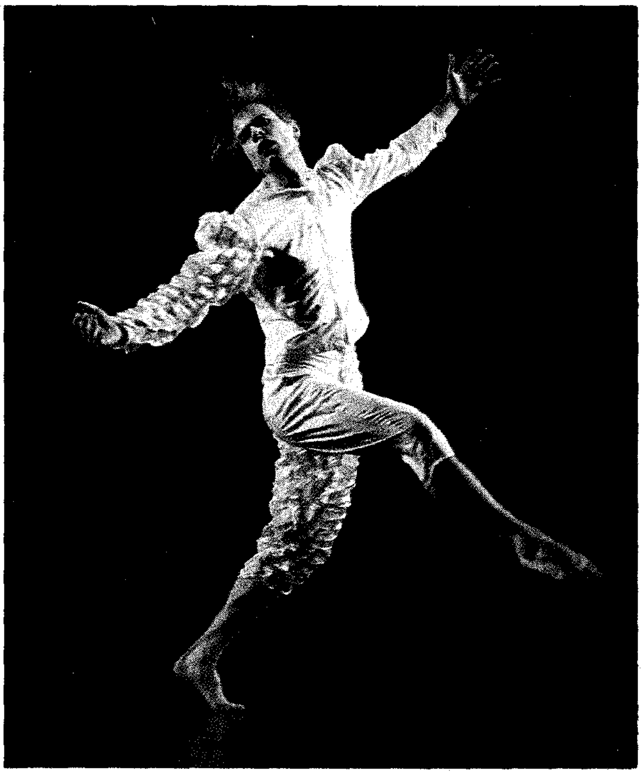
"...Evoking Duncan, Gamson runs the gamut of female experience. Douglas Dunn is stymied by a Cunningham complex..."

THE CONCERT **Annabelle Gamson** GAVE at Carnegie Hall with the pianist Garrick Ohlsson, to mark her tenth anniversary as a performer of Isadora Duncan's dances, was the finest one she's done to date. Duncan's choreography may be slight in its range of steps, but it is profound in its emotional scope. In the past decade, Gamson, already a mature, thoughtful dancer when she began performing these solos, has refined her ability to invest the simplest movement with deep resonance.

I don't mean that she dramatizes, that she projects onto Duncan's score actions or feelings that are not already implicit in it. Even in *Mother,* perhaps the most programmatic of the solos, where the arms that caress, shelter, and lead forth are then suddenly empty, bereft, Gamson is carefully reticent and objective. To be sure, she gives us a specific mother—Central European, I think, in wartime—selflessly nurturing a child only to lose it, but she makes certain that we see at the same time the abstract notion of motherhood; the womanly figure is an icon. Her secret, and her power, lie in the nuance she gives to the purely physical. A simple skip can have as many as three tones: the light, risk-taking step into space; the forceful plunge of the weight; the slow, sensuous recovery as the impulse of energy subsides. It is from showing us the experience of the *body* that Gamson suggests everything else.

Her Duncan interpretations run the gamut of female experience. In the Brahms waltzes, which the choreographer called "The Many Faces of Love," she depicts a sequence of moods: rapt, gay and earthy, quietly tender. The Chopin Polonaise in C Minor, whose choreography Gamson constructed around fragments shown her by her teacher, Julia Levien, reveals a woman bowed under an oppressive weight, her drooping head shielded by arms crossed at the wrists, hands knotted into fists. A Chopin mazurka new to Gamson's repertory reflects a moody, fitful quality in the music, while the "Military" Polonaise in A Major, danced in a scarlet robe with a train like a revolutionary banner, is an exhilarating call to arms; it seems to prefigure feminism.

Perhaps the most extraordinary effect of the evening was Gamson's evoking—in another Chopin piece, the "Valse Brillante"—a girl of fourteen. Here she strolls on contemplatively in a loose, pale-mauve dress, her long white hair streaming down her back, then bursts into motion, an adolescent running across a flower-strewn field on an April morning, giddy with something she doesn't know yet is called love. She halts with a leg flung up behind her, as if to let us read her pleasure. She wraps her arms around her chest in a delighted embrace, then raises them ecstatically, lifting her face to the sky, and is off again. Now Gamson is a woman in her mid-fifties, whose body, seen in repose, frankly acknowledges age and experience. It is one of the little enigmas—or, if you like, miracles—of art that this illusion of youthful joy should be more poignant than the real thing.


Dunn in *Pulcinella:* *Obsessed by Merce Cunningham?*

ALTHOUGH **Douglas Dunn** STOPPED dancing with Merce Cunningham more than a decade ago, he can't seem to get the man out of his mind. Let it be said first that there was much influence for the good in Dunn's recent showing at the Joyce Theater. Surely Cunningham set the example for the clear, unsentimental movement and for the freedom in the air—freedom to take gesture from any walk of life to wed to the balletic vocabulary that serves as a base for the choreography.

So much is like Cunningham, though—the field perspective, the John Cage–like sound scores—that comparisons are inevitable, and inevitably unfavorable to the younger man. Cunningham has such subtle skill and such authority, one trusts him at every turn, no matter how arbitrary the actual course of events in a given passage of his work. With Dunn you question: But *why* is this happening? It's the transitions that trip him up, I think; lots of the raw material is brilliantly culled, but the joinings of one thing to another are all makeshift.

Dunn himself is also stymied as a performer by what I assume is a temporary, and perhaps even unconscious, obsession. An intense, lithe dancer, he has taken to moving like the aging Cunningham: arms and legs refusing to stretch fully, cupped hands scrabbling at the air, a look of being absorbed in a world beyond the physical reality of the dance in progress. Cunningham's bodily incapacities have a certain beauty on their owner; his mystic air is earned, and makes sense on him. For Dunn to adopt these qualities as mannerisms is ludicrous, and just a little frightening.

Of the three works on the program I saw, the new *Pulcinella: A Ballet in One Act* was the most attractive and accessible. *Coquina* (from 1978) and *Elbow Room* (made this year, and more ambitious) were both hard-edge pieces, so

Photograph by Beatriz Schiller.

taxing to the concentration that they rather canceled each other out. *Pulcinella,* to the familiar Stravinsky score—all the more welcome after the aural antagonism of silly-portentous texts and squawks and rumbles delivered in the round—didn't go anywhere much, but had plenty of sweet, clever work for a bevy of postmodern commedia dell'arte figures. It also had, as its star, one of the most thrilling dancers around, a woman whose long, exquisitely shaped legs are as powerful and articulate as a great actor's voice. Unlike Dunn, she has no trouble knowing who she is; she is Karole Armitage, and there's nobody like her.

THE YOUNG MICHEL FOKINE CREATED *Le Carnaval* (to Schumann's music) for a charity ball in St. Petersburg in 1910. This lighthearted inventory of romance has commedia dell'arte characters—the mercurial Harlequin, the flirtatious Columbine, the melancholy Pierrot—mingling in Victorian society. There is a charming account in Bronislava Nijinska's *Early Memoirs* of her preparing the role of Papillon, a giddy young belle who moves as lightly and quickly as a butterfly. (Apparently Fokine threw her solo together hastily, and it was her brother Vaslav who worked with her to bring the dance to the required fleet pace, to tilt the torso to speed her progress, and to develop flickering arm motions to match the skimming feet.) The ballet is rarely seen today, so this, along with summary entries in stories-of-the-great-ballets volumes and photographs of the work as it was done in the repertory of Diaghilev's Ballets Russes, is all most dance fans had to go on when the chamber group **Balletfore** performed *Carnaval* recently, in Richard Holden's staging, at the Theatre of the Riverside Church.

This modest little company cannot even dream of boasting artists to rival the originals: the Nijinskys, Tamara Karsavina, and the actor and director Vsevolod Meyerhold. But it does have very much in its favor its good old-fashioned training, by the venerable Margaret Craske, which connects its dancers stylistically to those of the past. Along with their graceful port de bras and their refined *épaulement,* the Balletfore performers have a fresh, unassuming presence that allows the fragile charm of the ballet to emerge even when they blur some of its steps or miss some of its wit.

Robin Smith was a cheeky Columbine; Alexandrous Ballard, a good choice for Harlequin, being a Nijinsky type, with ballooning thighs and spectacular elevation. Sylvia Nolan, the Papillon, had an excellent musical understanding of the choreography, but then this is a virtue that pervades the company. ▬

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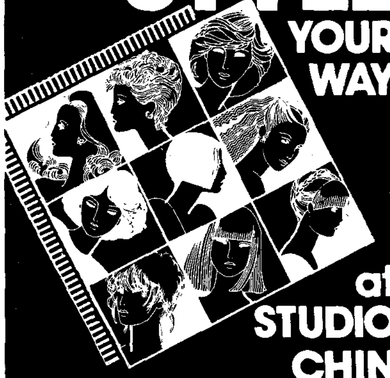

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A PHYSICIAN IN THE HOUSE

"...Wilson is a rare dramatist, witty and humorous, brutal and delicate, who sees *all* his characters from the inside..."

LANFORD WILSON'S PLAYS COME MOSTLY in two modes: sweet with tough overtones or harsh with an undercurrent of sentiment, indeed sentimentality, each susceptible of almost infinite variety within its perimeters. **Balm in Gilead** (1965), with its despairing, Old Testament title, is of the latter sort, and good. It has been revived, with some minor changes by the author and additional concepts by the director, in a fascinating co-production by Wilson's home company, Circle Rep, and Chicago's Steppenwolf Theater. The cross-fertilization is most heartening, with one small reservation: There are a few Chicago accents where there ought to be New York ones.

The action, somewhat updated to 1972, takes place in and around an all-night coffee shop on upper Broadway, superbly designed and lighted by Kevin Rigdon. There are 25 characters: two countermen, a waitress, and assorted bums, whores, pushers, addicts, transvestites, lesbians (some categories overlap), and, at the end, even a few children celebrating Halloween. At the center of this series of conversations, monologues, and fights are Joe, a young middle-class New Yorker who has been sucked into drug pushing, and Darlene, a very young, dumb, rather too innocent drifter from Chicago, who briefly find and lose each other in a magma of anomie, crime, flare-ups, and aimlessness under the sad and angry bustle.

Wilson wants us to perceive the group as a complex unit, a representative cross section: "the scum, the lost, the desperate, the dispossessed, the cool"; their dialogue, like their lives, is made to overlap, creating discontinuous or semi-obliterated verbiage rather than communication and solidarity, but also a certain dimly sensed complicity that sometimes elicits a flutter of fellow feeling before a conflagration of rage or the hoarfrost of apathy takes over. We get, as always with Wilson, a rare understanding for minutely diverse lives, some of them so crumbled into triviality and non sequiturs that one wonders by what heroic patience and compassion he could focus on them long enough even to notice them, let alone comprehend, absolve, and love them.

And this is the rare dramatist who is both witty and humorous, both empathetic and impartial, both brutal and delicate. He is as apt at rapid-fire exchanges as at long, funambulistic, breathtakingly sustained monologues, and he sees *all* his characters from the inside. Take the scene where Darlene, the still untainted future whore, tells about how she almost got married to Cotton ("They called him an albino; you know what that is?" "Yes." "It's a kind of horse.") to Ann, a former teacher but already a hardened prostitute, who, nevertheless, slowly warms to the girl's absurd and absolutely boring story. Darlene rattles on into some sublime stupidity above and beyond her words, while Ann, with minuscule interjections and one tiny action, conveys a fleeting recognition, a flurry of sisterliness.

Among *Gilead's* denizens: *Betsy Aiden, Tom Zanarini, Terry Kinney, Debra Engle.*

Or consider the moment when Joe and Darlene leave the coffee shop for their first, tentative yet grasping, sexual encounter in her pad across the street. "I haven't seen the neighborhood at daytime yet," says she. And he: "Neither has anybody else." A world of implications underlies a funny line—lives whose daylight side is completely divorced from their night side. Or this exchange between Ann and John, the counterman: "I made a hundred tonight. [In the 1965 version, only "sixty," but inflation has upped many figures in the dialogue.]" "Hundred scores or hundred bills?" "Four scores—ha!—and 38 cents. I always end up with odd change; never can figure out where the hell it came from." Those 38 cents are the difference between routine competence and art, between a play accosting life and life itself trapped in a play.

John Malkovich has directed with vaulting imaginativeness and dedicated accuracy, but also with too much of a muchness. In this he may have been abetted by Gary Sinise, his fellow actor-director from Steppenwolf, who plays the bum Dopey, a bit of a *raisonneur* even in the text, who here, however, becomes *compère*, magician, even Demiurge, governing lights and music, pulling the invisible strings whereby human marionettes are activated or made to subside. There is now a *Nicholas Nickleby*ish scenario before the play proper begins, and an expressionist lighting plot that makes massive, perhaps overexplicit, statements. Though fine, a little less would go farther.

Most of the acting is first-rate. There are spectacularly delivered comic monologues by James Pickens Jr., and a no less tellingly rendered interior monologue, externalized and scattered in fragments throughout the play, by Terry Kinney. As Ann, Glenne Headly is an

Photograph by Gerry Goodstein.

arresting mixture of flintiness and remnants of complaisance. Paul Butler and Zane Lasky make two very different but equally convincing countermen. As a pair of lesbians and probable prostitutes, Karen Sederholm, zonked, and Charlotte Maier, terrifying, are remarkable. As Xavier, Tom Zanarini (his lines now much improved by the author) makes a tiny part memorable, as does Bruce McCarty does one whose lines, moreover, are mostly in Spanish.

Laurie Metcalf could be a magnificent Darlene—her enormous monologue is a treasure trove of deliciously dippy details—if only she did not overdo her dithering, were a bit less mannered. Also attractive, as the part explicitly calls for. As Joe, Danton Stone is even more miscast; something piddling and gristly about him makes him better in supporting parts. And Gary Sinise is directorishly self-conscious as Dopey. But Miss Headly earns further praise for her wonderfully idiomatic costuming. "Is there no balm in Gilead? Is there no physician there?" In life, perhaps not; in Lanford Wilson's art, decidedly.

AT THIS TIME OF YEAR PEOPLE ARE ASKing me about the **Tony Awards**, albeit with less bated breath than in April, when it's Oscar time. I tell them that all awards are questionable, that some are worse than others, and that the Tonys are among the worst. I am not even talking about Alexander Cohen, who is administering them along with the American Theater Wing and the League of New York Theaters and Producers, and how it happens that a total and immediate flop he produced (*Play Memory*) gets itself nominated for best play, or how *La Tragédie de Carmen*, which he also produced, gets him and its director a special Tony, even though it is disqualified from Tony competition on three separate grounds (not new, not a musical, not on Broadway). I shall not even be surprised when, in the foreseeable future, Hildy Parks (Mrs. Cohen), who more or less writes the inane scripts for the Tonys, gets a special Tony for *her* achievement. I am merely asking how the theatrical community of New York can tolerate an award that purports to represent the New York theater—at least in the eyes of remote TV viewers and local innocents—but excludes Off and Off-Off Broadway.

Let's face it, there is more interesting, literate, daring—in short, good—theater every year, without exception, off Broadway than on, as virtually everyone involved with our theater who has an ounce of intelligence and honesty knows. Still, the theatrical community, muttering feeble excuses about who set up these awards and with what stipulations (all of which is ultimately irrelevant if not immoral), goes on to nominate, vote for, put on TV, report in the press, and otherwise promulgate these awards that, pretending to honor what is best in our theater, merely drum up trade for what is, with minor exceptions, its most commercial and least risk-taking branch. An award for only the rich, tourist-trade, expense-account theater is rather like a violin competition where only fiddlers who command six-figure fees are allowed to compete, or a horse race for three-legged geldings.

When will the delusion that Broadway is New York theater be challenged, laughed out of existence, and laid to rest? It's no use saying that for Off Broadway there are the Obie awards; the Obies are not televised, not widely publicized, and not able to sell tickets. I do not care where the money for the Tonys comes from, I do not care what scrupulous honesty makes Alex Cohen abstain from voting for himself (while the nominating board is loaded with his friends and protégés), I do not care (or know) how one verifies whether the voters have seen all the shows they are voting on—it is all much simpler than that. Either make this a truly ecumenical New York theater award or abolish it like the parochial, self-serving simulacrum it is. ▬

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Music/Peter G. Davis

THE SPRING BLA(H)S

"...Bel Canto Opera deserves credit for pluck in dusting off *Ruy Blas.* André Previn's concerts were only perfunctory..."

Bel Canto trio: *Donald Cobb, Henry Lackowski, Wendy Hill.*

VERDI CAST A LONG SHADOW OVER ITALian opera from 1850 to 1890, and virtually nothing from that period survives in today's repertory except his works (Boito's *Mefistofele* and Ponchielli's *La Gioconda* are the lone exceptions). Surely some forgotten operas from this misty era are worth an occasional revival, if only to sharpen our perspective on Verdi's ever-present masterpieces. The **Bel Canto Opera,** which has been diligently digging up operatic arcana of all sorts for the past fifteen years, recently exhumed one of the more logical candidates: Filippo Marchetti's *Ruy Blas,* a hit at La Scala in 1869 and performed fairly frequently until around 1920, just long enough for a number of "golden-age" singers to leave some recordings.

At various points in his long life, Verdi also considered setting Victor Hugo's popular play, but the project never materialized. He dismissed Marchetti's attempt with a typically terse comment: "What I find worst about it is the construction and the scoring. By construction I don't mean the music itself so much as the musical drama." There you have it. *Ruy Blas* has several decent tunes, but they do very little to prod the action, let alone define the characters. As Julian Budden points out in his superb three-volume Verdi study, the traditional forms of Italian opera rapidly decayed and collapsed after 1850, leaving only "one composer who retained the capacity for self-renewal without the prop of a tradition—Verdi himself."

Here to prove that fact is Marchetti, thrashing about aimlessly as he trivializes Hugo with his short-winded ideas and feeble dramaturgy. The most attractive moments come when the plot can pause for a decorative set piece—Casilda, Queen Donna Maria's companion, entertains her mistress with a lilting habanera that stops the show, much as Eboli's "Veil Song" often does in *Don Carlo* (but even Verdi's specialty number serves a biting, double-edged dramatic purpose). In the big scenes of fiery passion, like the once famous love duet in Act III, Marchetti's music chases its tail in confusion, never comes to a boil, and finally just peters out. If *Ruy Blas* represents the best his competitors could do, Verdi's dim view of Italy's musical future was more than justified.

Bel Canto at least deserves credit for plucky enterprise in dusting off this oddity. The performance also managed to field a promising young tenor, Donald Cobb, in the title role, and an excellent soprano as the queen: Wendy Hill, a singer of impressive accomplishment and clearly ready for better things. Elizabeth Szczygielska's stage direction and the small orchestra led by Yuval Waldman barely reached competence level, but enough of *Ruy Blas* came through to satisfy any opera hobbyist's curiosity about a barren age in the history of Italian opera.

WHEN **André Previn** TAKES OVER THE Los Angeles Philharmonic, a couple of years from now, Angel Records has plans for him: a series of discs devoted to the American orchestral repertory. May that noble project come to pass, since this music desperately needs sonically up-to-date recordings by a major orchestra. There are dozens of worthy scores crying out for attention — by Piston, Harris, Barber, Hanson, Sessions, Schuman, Thomson, Mennin, Rorem, and Cowell among many others past and present. Previn might be just the man for the job, if his sympathetic advocacy of the genteel twentieth-century British symphonic tradition can be successfully extended to include native products from the same period—to my mind, far more varied and robust than their English counterparts.

That said, I was disappointed by the conductor's two recent American programs with the Pittsburgh Symphony, an all-Copland concert in Carnegie Hall and a mixed grill of Harris's Third Symphony, Gershwin's Piano Concerto (Previn playing and conducting), and the local premiere of John Harbison's new ballet, *Ulysses' Bow.* Rumors of discord between the orchestra and its departing music director have surfaced, and perhaps that accounted for the rather perfunctory performances, particularly of the Copland scores: a prosaic *Appalachian Spring,* a raucous *El Salón México,* an out-of-synch *Connotations,* and a loose-limbed Clarinet Concerto, partially redeemed by Richard Stoltzman's magic touch in the solo part. It could be, too, that the Pittsburgh Symphony was merely suffering from end-of-the-season blahs.

In any case, I'm not sure if much could be done for the 30-minute ballet by Harbison, a composer whose past work has managed to create fresh statements out of familiar, readily grasped musical material. Here he seems to have run into a stylistic cul-de-sac. Ulysses' return home and his routing of Penelope's suitors are described with suitable mimetic gestures, but they sound secondhand, stale, and tensionless. One might easily mistake the score for a Diaghilev reject of the 1920s—early Roussel, minor Prokofiev, or bad Honegger. With luck, *Ulysses' Bow* will turn out to be just a passing phase in the career of a talented composer who momentarily lost his voice. ▬

Photograph by Truman Moore.

SALES & BARGAINS

BY LEONORE FLEISCHER

Beauty

JUST IN TIME FOR SUMMER, RUSTY'S 56, an unusually attractive full-service beauty salon, is having a sale on its most popular services: shampoo, conditioning, haircut, and blow-dry, were $40 (for women) and $25 (for men), now $30 and $18.75, respectively; naturalizing, was $75, now $56.25; facial, was $35, now $26.25; paraffin facial, was $39, now $29.25; manicure, was $10, now $7.50; pedicure, was $20, now $15; extension nails, were $55, now $41.25. Waxing with Swiss green wax: bikini, was $12, now $9; full leg and bikini, were $35, now $26.25; eyebrow, was $8, now $6; and much more. Rusty's hair-and-skin-care products, which are sold throughout the country, are also available here at considerably less than you'd pay for them elsewhere. Appointments necessary. Cash only. *Rusty's 56, 46 West 56th St. (586-8046); Tues.–Sat. 10 a.m.–7 p.m.; through 6/30.*

Lingerie

THIS SHOWROOM IS FULL OF PRETTY, sexy lingerie. In silk, for women, sizes 4–12: charmeuse teddy, retail $115, here $30; camisole and tap pants, retail $110 for the set, here $35; ruffled silk charmeuse sleep shirt, retail $150, here $40; chiffon camisole, retail $80, here $25; matching tap pants, retail $40, here $15; a group of one-of-a-kind robes and kimonos, retail $200–$500 each, here $75–$150. For men: knee-length Italian pima-cotton kimono, retail $150, here $55; matching boxer shorts, retail $60, here $22; and much more. Checks accepted; no credit cards; all sales final. *Ria Designs, 167 Madison Ave., near 33rd St., Suite 402 (685-0945); Mon.–Fri. noon–7:30 p.m. and Sat. 11 a.m.–5 p.m.; through 6/9.*

Furniture

THIS FURNITURE SHOWROOM BUYS FLOOR samples at the big furniture shows and passes them along to the public at greatly discounted prices. Everything is one-of-a-kind and sold as is. A few examples: contemporary almond-lacquer dining-room set with mirrored table, six chairs, and five-piece mirrored buffet, list $6,000, here $3,250; three-piece Canadian-elm wall unit, list $3,540, here $2,050; Swaim oxblood leather Queen Anne wing chair and ottoman, list $2,800 for the set, here $1,395; channel-back sofa and love seat in white pin-dot cotton, list $1,475, here $995; seven-piece sectional seating unit in mauve parachute cloth, list $2,640, here $1,695; Gilliam camelback taupe mini-print cotton-and-rayon sofa, list $1,250, here $795; American Drew six-piece French Provincial bedroom set, list $3,395, here $2,295; five-piece Chaircraft dinette set, with Formica tabletop, list $1,350, here $795; Montgomery French Provincial sofa-and-love-seat set in floral chintz, list $2,100, here $1,295; and much more. Delivery can be arranged at additional cost. Checks accepted; no credit cards; all sales final. *Dorchester House Furniture Co., 45 West 25th St., third floor (620-8190); Tues.–Thurs. 10 a.m.–7 p.m. and Fri. and Sat. till 4 p.m.; 6/5–9.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Appliances

DEMBITZER BROS., ON THE LOWER EAST Side, is offering some summer specials. G.E. portable air conditioners include: Model AT604, 4,000-B.t.u., 5.1-e.e.r., here $199.95; Model AT505, 5,000-B.t.u., 6.0-e.e.r., here $224.95; Model AT506, 6,000-B.t.u., 6.4-e.e.r., here $241.95. Also, Brooksonic A.M./F.M. stereo radio–cassette recorders with two built-in speakers, here $47.95; Sanyo mini radio–cassette recorders, here $52.95; Sanyo Sportster A.M./F.M. stereo radio–cassette players, here $44.95; Dazey-Strippers, here $27.95; Norelco Clean Water Machines, here $36.95; ten-speed Osterizer blenders, here $24.95; Presto pressure cooker, here $24.95; 4-qt. Salton drink mixers, here $21.95; West Bend hot pots, here $13.95; voltage converters for travel, here $7.95; high-capacity converters, here $10.95; luggage carts, here $12.95; Ambermatic sunglasses, here $29.95; Ray-Ban sunglasses, here $21.95; Eltron men's electric shavers, here $42; Eltron Universal rechargeable shavers, here $109.95; Norelco Triple Header dual-voltage shavers, here $31.95; Norelco Lady Bug shavers, here $19.95; dual-voltage wrinkle removers, here $17.95; and much more. MasterCard (M.C.), Visa (V.), checks accepted; exchanges possible. *Dembitzer Bros., 5 Essex St. (254-1310); Mon.–Thurs. 10 a.m.–6 p.m., Fri. till 2 p.m., and Sun. till 5 p.m.; while stock lasts.*

Around the House

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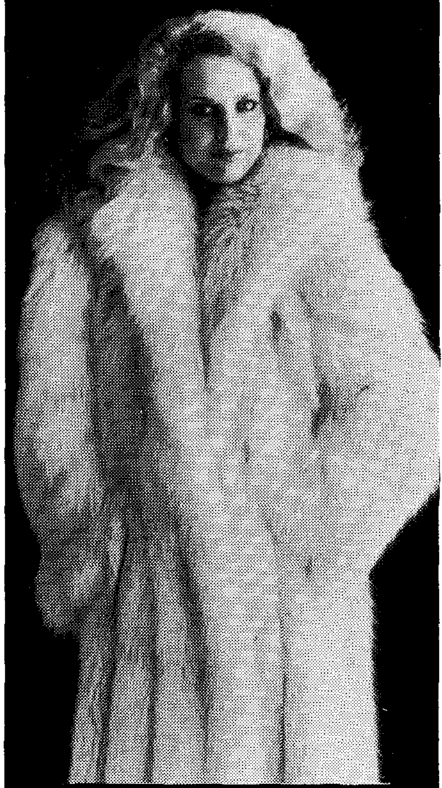

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Closing Sale

GREEK ISLAND IS CLOSING AFTER MANY years, and everything in the shop is on sale. Handmade reversible wool kilims and one-of-a-kind needlepoint room-size rugs, were $195–$950, now $146.25–$712.50; handwoven pillows from Crete, were $45, now $30; needlepoint pillows decorated with windmills, were $45, now $33.75; framed frescoes, were $25–$45, now $20 –$36; cotton aprons, were $20, now $7.50; hand-beaded-leather tie belts, were $8.50, now $6.80; copperware, now 30–40 percent off. Also clothing, jewelry, books, pottery, and much more. A.E., Diners Club, M.C., V., checks accepted; all sales final. *Greek Island, Ltd., 217 East 60th St. (355-7547); Mon.–Sat. 11 a.m.–6 p.m.; through 6/30.*

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From Turkey

EVERYTHING IN THIS TINY SHOP COMES from Turkey and ranges from little cotton tops to wool kilims. The clothing is for women, sizes 10–14. Cotton handknitted items include: flat-knitted, long- or short-sleeved, and camisole sweaters, in solids or stripes, were $22, now $10; pattern-knitted short-sleeved sweaters, were $40, now $25 and $30 (one-of-a-kind knits); hand-crocheted vests and blouses, were $30, now $15; leather sweater vest, was $55, now $35. Also, T-shirts, were $5.50–$12.50, now $1–$8; cotton dresses, were $22, now $14; a rack of one-of-a-kind dresses, were $45 and $50, now $20 and $25; shorts-and-tank-top sets, were $25, now $12.50; cotton jogging sets, were $25, now $15; 6-by-8-ft. kilims, now $145 and $150; and much more. A.E., M.C., V., checks accepted; exchanges possible within one week. *Mers Imports/Anatolian Bazaar, 324 East 73rd St. (737-8807); Mon.–Sat. noon–7 p.m.; while stock lasts.*

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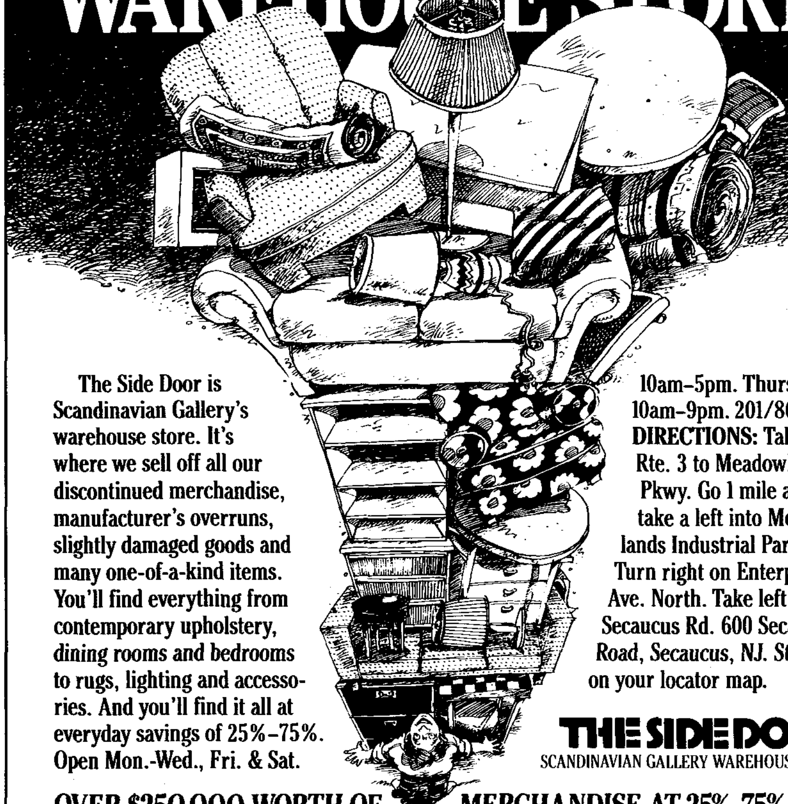

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A Complete Entertainment Guide For the Week Beginning June 6.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru June 5: "In Heaven There Is No Beer?"; "Sprout Wings and Fly." Opening June 6: "The Guest." #2—Thru June 4: "They Don't Wear Black Tie"; "Pixote." June 5: "La Soufrière"; "Huie's Sermon"; "God's Angry Man." Beg. June 6: "El Norte."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. Thru June 7: "The Revolt of Job." Opening June 8: "Tibet: A Buddhist Trilogy."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru June 5: "Carmen." Opening June 6: "Escape From Segovia." **AGEE ROOM**—Thru June 5: "Seeing Red." Beg. June 6: "In Our Hands."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—Thru June 7: "Terms of Endearment." Beg. June 8: "Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru June 7: "Splash." Opening June 8: "Ghostbusters."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru June 7: "Footloose"; "Flashdance."

9. **ART—8th St. E. of University Pl.** 473-7014. "Romancing the Stone."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. June 4: "Big Deal on Madonna Street"; "Marriage, Italian Style." June 5: "Sherlock Holmes's Dressed to Kill"; "Sherlock Holmes's Terror by Night." June 6: "Glorifying the American Girl"; "Hollywood Revue." June 7: "Witness for the Prosecution"; "Witness to Murder." June 8-9: "Double Indemnity"; "Sorry, Wrong Number." June 10: "On the Waterfront"; "The Wild One."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru June 7: "Betrayal"; "Reuben, Reuben."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru June 5: "Carnal Knowledge"; "The Graduate." June 6-7: "Gallipoli"; "Picnic at Hanging Rock." June 8-9: "The Road Warrior"; "Blade Runner." June 10-12: "The King and I"; "Anastasia."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Moscow on the Hudson." #2—Thru June 7: "This Is Spinal Tap." Opening June 8: "Beat Street."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Rope." #2—"The Man Who Knew Too Much (1956)." #3—Thru June 7: "The Bounty." Beg. June 8 (tent.): "Racing With the Moon." #4—"Le Bal."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Streets of Fire."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes." Opening June 8: "Gremlins."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Once Upon a Time in America."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "The Natural."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—Thru June 7: "Romancing the Stone." Opening June 8: "Ghostbusters." #2—"Star Trek III: The Search for Spock." #3—"Indiana Jones and the Temple of Doom."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"The Natural." #2—"Streets of Fire."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Indiana Jones and the Temple of Doom."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Romancing the Stone." #2—"Once Upon a Time in America." #3—"Scarface." #4—"Finders Keepers." #5—"Sixteen Candles." #6—"Alphabet City."

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—"Star Trek III: The Search for Spock." #2—Thru June 6: "Star Trek III: The Search for Spock." Opening June 8: "Ghostbusters."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Splash."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Greystoke: The Legend of Tarzan, Lord of the Apes."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—Thru June 7: "Breakin'." Opening June 8: "Gremlins." #2—Thru June 7: "Police Academy." Opening June 8: "Gremlins."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "The Executioner Part II." **EMBASSY 3**—"Moscow on the Hudson." **EMBASSY 4**—Thru June 7: "Terms of Endearment." Beg. June 8: "Ragtime."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru June 4: "The Oklahoma Kid"; "The Roaring Twenties"; "Angels With Dirty Faces." June 5-6: "Just a Gigolo"; "Ziggy Stardust and the Spiders From Mars." June 7-9: "Everything You Always Wanted to Know About Sex"; "Love and Death"; "Annie Hall." June 10-11: "Fellini Satyricon"; "Fellini's Roma." #2—Thru June 5: "Brimstone & Treacle"; "Breaking Glass." June 6-7: "Blow Out"; "Dressed to Kill." June 8-9: "An American Werewolf in London"; "The Howling." June 10: "A Star is Born (1954)."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru June 7: "Firestarter." Opening June 8: "Beat Street." #2—Opening June 8: "Beat Street."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. Thru June 7: "Footloose." Beg. June 8: "Racing With the Moon."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. Thru June 7: "Splash." Opening June 8: "The Donald Duck Film Festival."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru June 7: "Sixteen Candles." Beg. June 8: "Splash."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Beyond Good and Evil."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "The Natural."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Terms of Endearment."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Edith and Marcel."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Romancing the Stone."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Heat of Desire."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Les Compères."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Rope."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes." Opening June 8: "Gremlins." #2—Thru June 7: "Splash." Opening June 8: "Gremlins."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Diva." **CORONET**—"Racing With the Moon."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "The Mission."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Gabriela." **CINEMA II**—753-0774. "Privates on Parade."

61st Street & Above East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Streets of Fire." #2—832-2720. Thru June 7: "Firestarter." Opening June 8: "Beat Street."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Once Upon a Time in America."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—Thru June 7: "Making the Grade." Opening June 8: "Ghostbusters." #2—Thru June 7: "The Bounty." Opening June 8: "Gremlins."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "El Norte."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Moscow on the Hudson."

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MOVIES

76. 72ND STREET EAST—Nr. First Ave. 288-9304. "Cold Feet."

78. UA EAST—First Ave. at 85th St. 249-5100. "Sixteen Candles."

80. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock."

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. "Streets of Fire."

83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—Thru June 7: "Police Academy." Opening June 8: "Gremlins." #2—"Breakin'."

61st Street & Above
West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. "The Bounty."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Erendira." #2—"Sugar Cane Alley." #3—"Irezumi."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Entre Nous." #2—"Rope."

89. REGENCY—B'way nr. 67th St. 724-3700. Thru June 4: "Meet Me in St. Louis"; "Words and Music." June 5-6: "Queen Christina"; "He Who Gets Slapped." June 7-9: "I Love You Again"; "Woman of the Year." June 10-11: "Thousands Cheer"; "Summer Stock."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Cold Feet." #2—"Tomorrow."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—Thru June 7: "Sixteen Candles." Opening June 8: "Beat Street." #2—"Moscow on the Hudson." #3—"The Natural." #4—"Greystoke: The Legend of Tarzan, Lord of the Apes."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—Thru June 7: "The Bounty." Opening June 8: "Gremlins." #2—"Streets of Fire."

95. THALIA—95th St. W. of B'way. 222-3370. June 4: Animation by Chuck Jones. June 5: "Sweet Sweetback's Baadasssss Song"; "Cooley High." June 6: "Freud"; "The African Queen." June 7: "I'm All Right, Jack"; "On Approval." June 8: "Raging Bull"; "The King of Comedy." June 9: "Citizen Kane"; "The Trial." June 10: "The Red Shoes"; "The Tales of Hoffman."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. June 4: "A Fistful of Dollars"; "For a Few Dollars More." June 5: "Bedazzled"; "The Wrong Box." June 6-7: "El Bruto"; "The Criminal Life of Archibaldo de la Cruz." June 8: "Sudden Impact"; "Ms. 45." June 9: "Annie Hall"; "Manhattan." June 10: "Blade Runner"; "Dark Star."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"The Man Who Knew Too Much (1956)." #3—Thru June 7: "The Executioner Part II." Opening June 8: "Beat Street." #4—Thru June 7: "Breakin'." Beg. June 8: "Terms of Endearment."

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 8: "Moscow on the Hudson."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 873-1300; Naturemax: 496-0900. Free with museum adm. June 5, 7 p.m.: "Wild Style" (1984) by Charlie Ahearn. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.-3:30 p.m. (Wed., -4:30 p.m., Sat.-Sun., -4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $4; students, senior citizens & members $3. June 8, 8 p.m.: "Storm Over Asia" (1928) by V. Pudovkin.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; *senior citizens* $1. June 6, 8 p.m.: "Platinum Blonde" (1931) by Frank Capra, with Jean Harlow.

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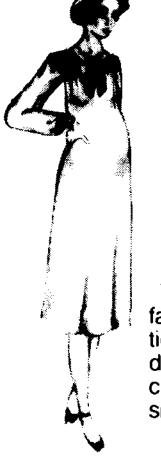

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MOVIES

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50. June 8, 8 p.m.: "Who Invented the Yoyo, Who Invented the Moonbuggy?" (1981) by Kidlat Tahimik. June 9, 8 p.m.: "The Patriot" (1979) by Alexander Kluge; 11 p.m.: "The Tattered Dress" (1957) by Jack Arnold, produced by Zugsmith. June 10, 8 p.m.: New Filmmakers Showcase.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. June 6, at 12:30, 3, 6 & 8:30 p.m.: "Pépé le Moko" (1937) by Julien Duvivier.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. June 8, 7:30 p.m.: "Nisei Soldier" (1984) by Loni Ding, & "Go for Broke!" (1951) by Robert Pirosh. June 9-10, 2 p.m.: "Tora-San: The Wanderer in Love" (1983) by Yoji Yamada.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. June 1, June 9, 8 p.m.: Films by Barbara Hammer. June 10, 8 p.m. (spec. benefit): Films by Kurt Kren.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru June 7: Rod Serling: Dimensions of Imagination. Thru Sept. 13: Lucille Ball: First Lady of Comedy. June 7-Sept. 20: Metromedia and the Du Mont Legacy.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490; 708-9500. Free with museum adm. Video: Thru Sept. 3: Recent Acquisitions. Films: June 4, 2:30 p.m.: "Sunrise—A Song of Two Humans" (1927) by F.W. Murnau; 6 p.m.: "Umberto D." (1952) by Vittorio De Sica. June 5, 2:30 p.m.: Shorts from Biograph, 1909-1910, by D.W. Griffith; 6 p.m.: "Miss Lulu Bett" (1921) by William deMille. June 7, 2:30 & 6 p.m.: "Simone Barbès ou la Vertu" (1980) by Marie-Claude Treilhou. June 8, 2:30 p.m.: "L'Avventura" (1960) by Michelangelo Antonioni; 6 p.m.: "The Projectionist" (1971) by Harry Hurwitz. June 9, 2:30 p.m.: "The Navigator" (1924) by Donald Crisp & Buster Keaton; 5 p.m.: (See June 4, 2:30 p.m.). June 10, 2:30 p.m.: "Man's Castle" (1933) by Frank Borzage; 5 p.m.: "Wild Strawberries" (1957) by Ingmar Bergman.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. June 4, 7:30 & 9:45 p.m.: "The Compleat Beatles" (1984) by Patrick Montgomery. June 5, 7:45 & 9:15 p.m.: "Zelig" (1983) by Woody Allen. June 6, 7:45 & 10 p.m.: "Rear Window" (1954) by Alfred Hitchcock. June 7 at 8 p.m., June 8 at 7:45 & 10:15 p.m.: "Seeing Red" (1982) by James Klein & Julia Reichert. June 9 at 7:30 & 10 p.m., June 10 at 7 & 9:15 p.m.: "Heart Like a Wheel" (1983) by Jonathan Kaplan; June 10, 2 p.m.: "Ashes and Embers" (1983) by Haile Gerima, & "Four Women"(1978) by Julie Dash.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. 873-3400. Free with museum adm. June 10, 2 p.m.: "China: Coming of the West" (1976) by Wan-go Weng, & "Charlie Chan in Shanghai" (1935) by James Tinling.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. June 5, 12 noon: "Gal Young 'un" (1979) by Victor Nuñez; 2:30 p.m.: "Blood and Sand: War in the Sahara" (1983) by Sharon Sopher. June 7, 12 noon: "Citizen: The Political Life of Allard K. Lowenstein" (1983) by Julie Thompson.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Jean Cocteau retrospective. June 5-7, 5:50 & 9 p.m.: "Les Parents Terribles" (1948) & "Testament of Orpheus" (1960). June 8-10, 4 & 8 p.m.: "Les Parents Terribles," & "Les Enfants Terribles" (1950) by Jean-Pierre Melville, written by Cocteau. Fri.-Sun., 2 p.m. (free): "Doctora" (1983) by Linda Post & Eugene Rosow.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. June 8-10, 6 & 9:45 p.m.: "Trash" (1970) by Paul Morrissey, & (at 8 p.m.) "Myra Breckinridge" (1970) by Michael Sarne.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Films of Oscar Micheaux. June 5-10, 12:30 p.m.: "Lying Lips" (1940) & "The Underworld" (1936); 3 p.m. & Tue. only at 6 p.m.: "God's Step Children" (1938).

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Streets of Fire." #2—"Once Upon a Time in America." #3—Thru June 7: "Terms of Endearment."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"The Executioner Part II." #2—"Streets of Fire."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"The Natural." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Streets of Fire." #2—"Once Upon a Time in America." #3—Thru June 7: "The Natural." Beg. June 8: "Gremlins." #4—Thru June 7: "Sixteen Candles." Beg. June 8: "Ghostbusters."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1 & #2—"Indiana Jones and the Temple of Doom."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Star Trek III: The Search for Spock."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Breakin'." #2—"Star Trek III: The Search for Spock." #3—"Terms of Endearment."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"Star Trek III: The Search for Spock." #2—"Firestarter." #3 & #4—"Indiana Jones and the Temple of Doom." #5—"Streets of Fire." #6—"The Executioner Part II." #7—"Once Upon a Time in America." #8—"The Natural." #9—"Police Academy." #10—"Breakin'."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Once Upon a Time in America." #2—Thru June 7: "The Executioner Part II." Beg. June 8: "Gremlins." #3—Thru June 7: "Breakin'." Beg. June 8: "Gremlins." #4—"Streets of Fire." #5—"Moscow on the Hudson."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"The Natural." #2—"This Is Spinal Tap."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Once Upon a Time in America." #2—Thru June 7: "The Executioner Part II." Beg. June 8: "Beat Street."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Star Trek III: The Search for Spock." #2 & #3—"Indiana Jones and the Temple of Doom."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"The Natural." #2—Beg. June 8: "Gremlins." #3—Thru June 7: "Sixteen Candles." Beg. June 8: "Gremlins." #4—"Streets of Fire."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru June 7: "The Executioner Part II." Beg. June 8: "Gremlins." #2—Thru June 7: "Breakin'." Beg. June 8: "Gremlins." #3—"The Natural." #4—"Streets of Fire." #5—Beg. June 8: "Beat Street."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Once Upon a Time in America." #2—"The Natural."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"Streets of Fire." #2—"Star Trek III: The Search for Spock." #3—"Once Upon a Time in America."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru June 7: "Moscow on the Hudson." #2—Thru June 7: "This Is Spinal Tap"; "Let's Spend the Night Together."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1 & #2—"Indiana Jones and the Temple of Doom."

225. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—"Police Academy." #2—"Moscow on the Hudson." #3—Thru June 7: "Breakin'." Beg. June 8: "Gremlins." #4—"The Natural."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru June 7: "Terms of Endearment"; "Staying Alive."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—Thru June 7: "Romancing the Stone." Beg. June 8: "Ghostbusters." #2—"Once Upon a Time in America." #3—"The Executioner Part II." #4 & #5—"Indiana Jones and the Temple of Doom."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "Streets of Fire."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru June 7: "Splash." #2—"Streets of Fire."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Beg. June 8: "Gremlins." #2—"Indiana Jones and the Temple of Doom." #3—"Star Trek III: The Search for Spock."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Program unavailable. #2—"Once Upon a Time in America.

303. **NEW DORP—HYLAN—** 351-6601. #1—"Indiana Jones and the Temple of Doom." #2—Thru June 7: "Splash." Beg. June 8: "Ghostbusters."

304. **NEW DORP—LANE—** 351-2110. "Star Trek III: The Search for Spock."

305. **NEW DORP—RAE—** 979-0444. #1—"The Natural." #2—Thru June 7: "Swing Shift." Beg. June 8: "Gremlins."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Breakin'." #2—"Romancing the Stone."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—Beg. June 8: "Gremlins." #2—Thru June 7: "Sixteen Candles." Beg. June 8: "Beat Street."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Streets of Fire."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—Beg. June 8: "Ghostbusters." #2—"Streets of Fire." #3—Thru June 7: "The Natural." Beg. June 8: "Beat Street." #4—Thru June 7: "Breakin'." Beg. June 8: "Gremlins."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Police Academy." #2—"Moscow on the Hudson."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—"The Natural." #2—Thru June 7: "Sixteen Candles." Beg. June 8: "Beat Street." #3 & #4—"Once Upon a Time in America."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru June 7: "Fame"; "Breakin'."

407. **DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—"Once Upon a Time in America." #2 & #3—"Star Trek III: The Search for Spock." #4—"Romancing the Stone." #5—"Streets of Fire." #6—"Sixteen Candles." #7—Thru June 7: "Romancing the Stone." Beg. June 8: "Beat Street."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"Star Trek III: The Search for Spock." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Breakin'." #4—"Sixteen Candles."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Indiana Jones and the Temple of Doom." #2—Thru June 7: "Indiana Jones and the Temple of Doom." Beg. June 8: "Beat Street." #3—"Once Upon a Time in America."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—Thru June 7: "Police Academy"; "The Executioner Part II." Beg. June 8: "Ghostbusters." #2—"Breakin'." #3—Thru June 7: "The Natural." Beg. June 8: "Gremlins."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Romancing the Stone." #2—"Splash." #3—"Star Trek III: The Search for Spock." #4—"Streets of Fire."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"Moscow on the Hudson." #2—"Terms of Endearment."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 8: "Moscow on the Hudson." #2—Thru June 7: "The Bounty."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"The Natural." #2—"Once Upon a Time in America."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Moscow on the Hudson."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Streets of Fire." #3—Thru June 7: "Police Academy." Beg. June 8: "Gremlins." #4—Thru June 7: "Splash." Beg. June 8: "Gremlins."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"Once Upon a Time in America." #2—Thru June 7: "This Is Spinal Tap." Beg. June 8: "Le Bal." #3—"Streets of Fire." #4—"Entre Nous." #5—"Star Trek III: The Search for Spock."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Indiana Jones and the Temple of Doom." #2—"The Natural."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "The Natural."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Indiana Jones and the Temple of Doom." #2—Thru June 7: "Breakin'." Beg. June 8: "Beat Street." #3—"Star Trek III: The Search for Spock."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. #1—"Streets of Fire." #2—"Once Upon a Time in America."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Beg. June 8: "The Natural." #2—"The Executioner Part II."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 8: "Moscow on the Hudson"; "Educating Rita."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru June 7: "This Is Spinal Tap." Beg. June 8: "Beat Street."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Streets of Fire." #2—Thru June 7: "Sixteen Candles." Beg. June 8: "Gremlins."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru June 7: "Terms of Endearment." Beg. June 8: "Greystoke: The Legend of Tarzan, Lord of the Apes"; "48 Hrs."

443. **REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy.** 699-4700. #1—"Firestarter." #2—"Fleshburn." #3—"This Is Spinal Tap."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru June 7: "Moscow on the Hudson." #2—Program unavailable.

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Sixteen Candles." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. #1—"Moscow on the Hudson." #2—Thru June 7: "Terms of Endearment." Beg. June 8: "Beat Street."

501. **BALDWIN—RKO—** 223-9230. "The Natural."

502. **BELLEROSE—RKO—** 775-1351. Thru June 5: "Against All Odds." Beg. June 6: "Where the Boys Are '84."

511. **EAST MEADOW—FLICK—** 794-8008. #1—Thru June 7: "Firestarter." #2—Program unavailable.

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Streets of Fire." #2—"Once Upon a Time in America." #3—Thru June 7: "Splash." Beg. June 8: "Gremlins." #4—Thru June 7: "Sixteen Candles." Beg. June 8: "Gremlins."

514. **ELMONT—ARGO—** 437-0356. Program unavailable.

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "Once Upon a Time in America."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"Streets of Fire." #2—"Breakin'."

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MOVIES

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—Thru June 7: "Romancing the Stone." Beg. June 8: "Gremlins." #2 & #3—"Indiana Jones and the Temple of Doom."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. Thru June 7: "Moscow on the Hudson." Beg. June 8: "Ghostbusters."

523. GREAT NECK—SQUIRE— 466-2020. #1— & #2—Thru June 7: "The Natural." Beg. June 8: "Gremlins." #3—"Streets of Fire."

524. HEWLETT—RKO— 791-6768. Thru June 5: "Against All Odds." Beg. June 6: "Where the Boys Are '84."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Splash." #2—"Once Upon a Time in America."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "Streets of Fire." **SOUTH—** "Firestarter."

529. LAWRENCE—RKO— 371-0203. #1 & #3—"Indiana Jones and the Temple of Doom." #2—Thru June 7: "Splash." Beg. June 8: "Ghostbusters."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru June 7: "Terms of Endearment." Beg. June 8 (tent.): "Sixteen Candles." #2—Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 8 (tent.): "Firestarter."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1 & #4—"Star Trek III: The Search for Spock." #2 & #5—"Indiana Jones and the Temple of Doom." #3—"Breakin'." #6—"The Natural."

532. LONG BEACH—LIDO— 432-0056. Thru June 7: "Fleshburn." Beg. June 8: "Iceman."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"The Natural." #2—"Streets of Fire." #3—"Breakin'." #4—Thru June 7: "Firestarter." Beg. June 8: "Beat Street."

534. LYNBROOK—STUDIO ONE— 599-1444. "Entre Nous."

535. MALVERNE—TWIN— 599-6966. #1—Thru June 7: "Terms of Endearment." Beg. June 8 (tent.): "Moscow on the Hudson." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

536. MANHASSET—MANHASSET— 627-7887. #1—"Splash."#2—Thru June 7: "Cold Feet." Beg. June 8: "The Natural." #3—Thru June 7: "Sixteen Candles." Beg. June 8: "Romancing the Stone."

537. MANHASSET—RKO CINEMA— 627-1300. "Star Trek III: The Search for Spock."

540. MASSAPEQUA—PEQUA— 799-6464. Thru June 7: "The Natural." Beg. June 8: "Ghostbusters."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—Thru June 7: "Police Academy." Beg. June 8: "Gremlins." #2—Thru June 7 (tent.): "Firestarter." Beg. June 8: "Gremlins." #3—"Splash." #4—"Once Upon a Time in America." #5—Thru June 7: "Moscow on the Hudson." Beg. June 8: "The Natural." #6—"Breakin'." #7—"Sixteen Candles." #8 & #9—"Star Trek III: The Search for Spock."

542. MERRICK—GABLES— 546-0734. Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 8: "Moscow on the Hudson."

543. MERRICK—HOLIDAY PARK— 546-1271. #1—Beg. June 8: "Ghostbusters." #2—Beg. June 8: "Gremlins."

544. MERRICK—MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK—HERRICKS— 747-0555. Thru June 7: "Terms of Endearment." Beg. June 8: "Beat Street."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru June 7: "Terms of Endearment." #2—Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 8: "Moscow on the Hudson."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—Thru June 7: "Moscow on the Hudson." Beg. June 8: "Ghostbusters." #2—Thru June 7: "Swing Shift." Beg. June 8: "Beat Street."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. "Star Trek III: The Search for Spock."

552. PLAINVIEW—RKO TWIN— 931-1333. #1 & #2—"Indiana Jones and the Temple of Doom."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"Once Upon a Time in America." #2—Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 8: "Beat Street." #3—Thru June 7: "Breakin'." Beg. June 8: "Moscow on the Hudson."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "Star Trek III: The Search for Spock."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"Once Upon a Time in America." #2—Thru June 7: "Sixteen Candles." Beg. June 8: "Gremlins."

559. ROSLYN—ROSLYN— 621-8488. #1—"Moscow on the Hudson." #2—Thru June 7: "El Norte." Beg. June 8: "Ghostbusters."

561. SYOSSET—SYOSSET— 921-5810. #1—Thru June 7: "The Natural." Beg. June 8: "Gremlins." #2—"The Natural." #3—Thru June 7: "Sixteen Candles." Beg. June 8: "Gremlins."

562. SYOSSET—UA CINEMA 150— 364-0700. "Romancing the Stone."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. #1—"Sixteen Candles." #2—"Romancing the Stone." #3—"The Natural."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Once Upon a Time in America." #2 & #3—"Indiana Jones and the Temple of Doom." #4—"Star Trek III: The Search for Spock." #5—"Police Academy." #6—"Splash." #7—"The Executioner Part II." #8—"Streets of Fire." #9—"Moscow on the Hudson." #10—"Firestarter." #11—"Breakin'."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—"Terms of Endearment." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

571. WANTAGH—RKO— 781-6969. "Streets of Fire."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru June 7: "Against All Odds." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

Suffolk County

601. BABYLON—BABYLON— 669-3399. "Streets of Fire."

602. BABYLON—RKO— 669-0700. #1—"Romancing the Stone." #2—Thru June 7: "The Executioner Part II." Beg. June 8: "Ghostbusters."

603. BABYLON—SOUTH BAY— 587-7676. #1—"Indiana Jones and the Temple of Doom." #2—"Once Upon a Time in America." #3—"Sixteen Candles."

604. BAY SHORE—CINEMA— 665-1722. "Splash."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1 & #2—"Star Trek III: The Search for Spock."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru June 7: "Terms of Endearment." Beg. June 8: "Police Academy."

612. CENTER MORICHES—CENTER— 878-2100. Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes."

613. CENTEREACH—CENTEREACH— 588-0088. Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 8: "Terms of Endearment."

616. COMMACK—MULTIPLEX— 462-6953. #1—"Sixteen Candles." #2—"Splash." #3—"Streets of Fire." #4—"The Natural." #5 & #6—"Indiana Jones and the Temple of Doom." #7—"Police Academy." #8—"Breakin'." #9—"Once Upon a Time in America." #10—"Star Trek III: The Search for Spock."

617. COMMACK—RKO— 499-4545. #1—Thru June 7: "Moscow on the Hudson." Beg. June 8: "Ghostbusters." #2—"This Is Spinal Tap."

621. CORAM—PINE— 698-6442. #1—"The Natural." #2—"Breakin'."

622. DEER PARK—DEER PARK— 667-2440. "Moscow on the Hudson."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"Star Trek III: The Search for Spock." #2—Thru June 7: "Star Trek III: The Search for Spock." Beg. June 8: "Gremlins." #3—"Streets of Fire." #4—"The Natural." #5—Thru June 7: "Romancing the Stone." Beg. June 8: "Ghostbusters."

626. EAST NORTHPORT—LARKFIELD— 261-0043. "Breakin'."

627. EAST SETAUKET—RKO FOX— 473-2400. "The Natural."

628. ELWOOD—ELWOOD— 499-7800. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—Thru June 7: "Breakin'." Beg. June 8: "Beat Street." #2—"Once Upon a Time in America."

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MOVIES

630. GREENPORT—GREENPORT— 477-0500. Thru June 7: "The Bounty." Beg. June 8: "Police Academy."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"Once Upon a Time in America." #2—"Streets of Fire." #3—Thru June 7: "Moscow on the Hudson." Beg. June 8: "Ghostbusters." #4—"The Natural."

633. HUNTINGTON—RKO WHITMAN— 423-1300. Thru June 7: "Breakin'." Beg. June 8: "Gremlins."

634. HUNTINGTON—RKO YORK— 421-3911. "Star Trek III: The Search for Spock."

635. ISLIP—ISLIP— 581-5200. #1—Thru June 7: "Sixteen Candles." #2—"The Natural." #3—"Once Upon a Time in America."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "Streets of Fire."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru June 7: "Terms of Endearment."

639. LINDENHURST—LINDENHURST— 888-5400. Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 8: "Police Academy."

640. MATTITUCK—MATTITUCK— 298-4405. #1—"Star Trek III: The Search for Spock." #2—Thru June 7: "The Natural." #3—Thru June 7: "Splash."

641. MONTAUK—THE MOVIES— 668-2393. June 8-11: "Moscow on the Hudson."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—"The Natural." #2—"Breakin'."

644. NORTHPORT—NORTHPORT— 261-8600. Thru June 7: "Terms of Endearment." Beg. June 8: "Police Academy."

645. OAKDALE—OAKDALE— 589-8118. Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 8: "Moscow on the Hudson."

646. OCEAN BEACH—COMMUNITY— 583-5184. June 8-9: "Reuben, Reuben."

648. PATCHOGUE—PATCHOGUE— 475-0601. #1 & #2—"Indiana Jones and the Temple of Doom." #3—"The Natural."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—"Streets of Fire." #2—Thru June 7: "Firestarter." Beg. June 8: "Ghostbusters."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—"Romancing the Stone." #2—Thru June 7: "Splash." Beg. June 8: "Gremlins."

653. PORT JEFFERSON—MINI EAST— 928-6555. "Streets of Fire." **WEST**—Thru June 7: "Sixteen Candles." Beg. June 8: "Gremlins."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru June 5: "Against All Odds." Beg. June 6: "Where the Boys Are '84."

655. RIVERHEAD—SUFFOLK— 727-3133. Program unavailable.

657. SAG HARBOR—SAG HARBOR— 725-0010. Thru June 7: "Can She Bake a Cherry Pie?" Beg. June 8: "L'Argent."

658. SAYVILLE—SAYVILLE— 589-0232. #1—Thru June 7: "Breakin'." #2—Thru June 7: "Sixteen Candles." #3—"Once Upon a Time in America."

660. SHIRLEY—TWIN— 281-4466 Program unavailable.

662. SMITHTOWN—SMITHTOWN— 265-1551. "Romancing the Stone."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru June 7: "Splash." Beg. June 8: "Beat Street." #2 & #3—"Indiana Jones and the Temple of Doom."

664. STONY BROOK—LOEWS— 751-2300. #1—"Star Trek III: The Search for Spock." #2 & #3—"Indiana Jones and the Temple of Doom."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. #1—Thru June 7: "Moscow on the Hudson." #2—Thru June 7: "Splash."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. "Once Upon a Time in America."

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700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. #1—Thru June 7: "The Natural." Beg. June 8: "Gremlins." #2—"Star Trek III: The Search for Spock."

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MOVIES

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Indiana Jones and the Temple of Doom."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"The Natural." #2—"Once Upon a Time in America." #3—"Sixteen Candles."

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—"The Natural." #2—"Streets of Fire."

707. **HARRISON—SILVER SCREEN—** 835-2961. Thru June 5: "Reuben, Reuben." June 6-8: "The Return of Martin Guerre." June 9-12: "Confidentially Yours."

708. **HARTSDALE—CINEMA—** 428-2200. #1—Thru June 7: "Indiana Jones and the Temple of Doom." Beg. June 8: "Ghostbusters." #2—"Indiana Jones and the Temple of Doom." #3—"Star Trek III: The Search for Spock." #4—"Once Upon a Time in America."

709. **LARCHMONT—PLAYHOUSE—** 834-3001. "The Natural."

710. **MAMARONECK—PLAYHOUSE—** 698-2200. #1 & #4—"Streets of Fire." #2—Thru June 7: "Breakin'." Beg. June 8: "Gremlins." #3—"Once Upon a Time in America."

711. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—Thru June 7: "Footloose." Beg. June 8: "The Natural." #2—Thru June 7: "Fanny & Alexander." Beg. June 8: "Ghostbusters."

713. **NEW ROCHELLE—LOEWS—** 632-1700. #1 & #2—"Star Trek III: The Search for Spock."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—Thru June 7: "The Executioner Part II." Beg. June 8: "Gremlins." #2—"Once Upon a Time in America." #3—"Indiana Jones and the Temple of Doom." #4—"Streets of Fire." #5—"Breakin'."

715. **NEW ROCHELLE—TOWN—** 632-4000. "The Natural."

716. **OSSINING—ARCADIAN—** 941-5200. #1 & #2—"Indiana Jones and the Temple of Doom."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"Streets of Fire." #2—"Sixteen Candles." #3—"Once Upon a Time in America." #4—"The Natural."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Indiana Jones and the Temple of Doom." #2—Thru June 7: "Indiana Jones and the Temple of Doom." Beg. June 8: "Gremlins." #3 & #4—"Star Trek III: The Search for Spock."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes."

721. **PLEASANTVILLE—ROME—** 769-0720. #1—"Star Trek III: The Search for Spock." #2—"Streets of Fire."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock."

723. **SCARSDALE—FINE ARTS—** 723-6699. Thru June 7: "Cold Feet."

724. **SCARSDALE—PLAZA—** 725-0078. Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 8: "Moscow on the Hudson."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—Thru June 7: "Breakin'." Beg. June 8: "Gremlins." #2—Thru June 7: "Sixteen Candles." Beg. June 8: "Gremlins."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Romancing the Stone."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—Thru June 7: "Moscow on the Hudson." Beg. June 8: "Beat Street." #2—"Romancing the Stone."

731. **YONKERS—KENT—** 237-3440. #1—Thru June 7: "Terms of Endearment." Beg. June 8: "Sixteen Candles." #2—Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 8 (tent.): "Moscow on the Hudson."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock." #3—"Streets of Fire." #4—Thru June 7: "Police Academy." Beg. June 8: "Gremlins."

733. **YONKERS—PARK HILL—** 969-4477. #1—"The Executioner Part II." #2—"Breakin'." #3—Thru June 7 (tent.): "Greystoke: The Legend of Tarzan, Lord of the Apes."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Breakin'." #2—"Moscow on the Hudson."

Rockland County

743. **NANUET—MALL—** 623-6336. Program unavailable.

744. **NANUET—ROUTE 59—** 623-3355. Thru June 7: "Firestarter." Beg. June 8: "Splash."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Once Upon a Time in America." #2—"The Natural." #3—Thru June 7: "Breakin'." Beg. June 8: "Beat Street." #4—"Streets of Fire." #5—Thru June 7: "Moscow on the Hudson." Beg. June 8: "Ghostbusters."

746. **NEW CITY—TOWN—** 634-5100. #1—"Star Trek III: The Search for Spock." #2—Thru June 7: "Racing With the Moon."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—Thru June 7: "Splash." Beg. June 8: "Gremlins." #2—Thru June 7: "Sixteen Candles." Beg. June 8: "Gremlins."

748. **NYACK—CINEMA EAST—** 358-6631. "Romancing the Stone."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Star Trek III: The Search for Spock."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "Sixteen Candles."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. Thru June 7: "Terms of Endearment."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Streets of Fire."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Indiana Jones and the Temple of Doom."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "The Natural."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Streets of Fire." #2—"Romancing the Stone."

774. **DANBURY—CINE—** 743-2200. #1—"Indiana Jones and the Temple of Doom." #2—"Moscow on the Hudson." #3—"The Natural."

775. **DANBURY—CINEMA—** 748-2923. #1—"Star Trek III: The Search for Spock." #2—Thru June 7: "This Is Spinal Tap." Beg. June 8: "Ghostbusters."

777. **DANBURY—PALACE—** 748-7496. #1—Thru June 7: "Breakin'." Beg. June 8: "Beat Street." #2—"Once Upon a Time in America." #3—Thru June 7: "Making the Grade." Beg. June 8: "Gremlins."

778. **DARIEN—PLAYHOUSE—** 655-0100. Thru June 7: "Romancing the Stone." Beg. June 8: "Gremlins."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Streets of Fire." #2—Thru June 7: "Romancing the Stone." Beg. June 8: "Beat Street."

780. **FAIRFIELD—COUNTY—** 334-1411. "Once Upon a Time in America."

781. **GREENWICH—CINEMA—** 869-6030. #1—"Streets of Fire." #2—"Romancing the Stone."

782. **GREENWICH—PLAZA—** 869-4030. #1—"The Natural." #2—"Once Upon a Time in America." #3—Thru June 7: "Making the Grade." Beg. June 8: "Gremlins."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Indiana Jones and the Temple of Doom."

784. **NORWALK—CINEMA—** 838-4504. #1—"Streets of Fire." #2—"Moscow on the Hudson."

785. **NORWALK—NORWALK—** 866-3010. Thru June 7: "Breakin'." Beg. June 8: "Beat Street."

788. **SOUTH NORWALK—SONO—** 866-9202. Thru June 5: "Confidentially Yours." June 6-10: "Reuben, Reuben."

789. **SPRINGDALE—STATE—** 325-0250. Thru June 7: "Sixteen Candles." Beg. June 8: "Moscow on the Hudson."

790. **STAMFORD—AVON—** 324-9205. #1—Thru June 7: "Breakin'." Beg. June 8: "Beat Street." #2—"Splash."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Star Trek III: The Search for Spock." #2—"This Is Spinal Tap." #3—Thru June 7: "The Bounty." Beg. June 8: "Ghostbusters."

792. **STAMFORD—PARK PLACE—** 323-1600. #1—"Entre Nous." #2—Thru June 7: "Basileus Quartet." Beg. June 8: "Carmen."

793. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Indiana Jones and the Temple of Doom." #2—"Moscow on the Hudson."

794. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Star Trek III: The Search for Spock." #2—Thru June 7: "Breakin'." Beg. June 8: "Gremlins." #3—Thru June 7: "Police Academy." Beg. June 8: "Ghostbusters."

795. WESTPORT—FINE ARTS— 227-3324. #1—Thru June 7: "Romancing the Stone." Beg. June 8: "Gremlins." #2—"Once Upon a Time in America." #3—227-9619. "The Natural" #4—226-6666. Thru June 7: "Sixteen Candles." Beg. June 8: "Ghostbusters."

796. WESTPORT—POST— 227-0500. "Indiana Jones and the Temple of Doom."

798. WILTON—CINEMA— 762-5678. "Star Trek III: The Search for Spock."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—"Star Trek III: The Search for Spock." #2—Thru June 7: "Once Upon a Time in America." Beg. June 8: "Gremlins." #3—Thru June 7: "Swing Shift." Beg. June 8: "Ghostbusters."

801. HARRISON—WARNER— 482-8550. #1—"Streets of Fire." #2—Thru June 7: "Swing Shift." Beg. June 8: "Beat Street."

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—"Once Upon a Time in America." #2—Thru June 7: "Sixteen Candles." Beg. June 8: "Gremlins."

804. JERSEY CITY—LOEWS— 653-4600. #1—"Indiana Jones and the Temple of Doom." #2 &#3—"Star Trek III: The Search for Spock."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1 & #2—"Star Trek III: The Search for Spock." #3—"Breakin'." #4—"Streets of Fire."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1 & #2—"Indiana Jones and the Temple of Doom." #3—"The Natural." #4—"Sixteen Candles." #5—"Once Upon a Time in America." #6—"Police Academy."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru June 7: "Friday the 13th—The Final Chapter." Beg. June 8: "Greystoke: The Legend of Tarzan, Lord of the Apes."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. Thru June 7: "Footloose." Beg. June 8: "Ghostbusters."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—"Indiana Jones and the Temple of Doom." #2—Thru June 7: "Indiana Jones and the Temple of Doom." Beg. June 8: "Gremlins."

813. CEDAR GROVE—CINEMA 23— 239-1462. "Splash."

817. LIVINGSTON—COLONY— 992-0800. "Once Upon a Time in America."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. Thru June 7: "Terms of Endearment."

819. MILLBURN—RKO— 376-0800. #1—Thru June 7: "Splash." #2—"Streets of Fire."

821. MONTCLAIR—CLARIDGE— 746-5564. #1—"Star Trek III: The Search for Spock." #2—Thru June 7: "Star Trek III: The Search for Spock." Beg. June 8: "Beat Street." #3—"Streets of Fire."

822. MONTCLAIR—WELLMONT— 783-9500. #1—Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru June 7: "The Executioner Part II." #3—"Once Upon a Time in America."

825. NUTLEY—FRANKLIN— 667-1777. #1—"The Natural." #2—"Once Upon a Time in America." #3—"Star Trek III: The Search for Spock."

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. #1—"The Natural." #2—Thru June 7: "Cold Feet." Beg. June 8: "Ghostbusters." #3—"Romancing the Stone."

828. VERONA—VERONA— 239-0880. Tent.: "Moscow on the Hudson."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1 & #2—"Indiana Jones and the Temple of Doom." #3—Thru June 7: "Sixteen Candles." Beg. June 8: "Gremlins."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru June 7: "Terms of Endearment."

841. CRANFORD—RKO— 276-9120. #1 & #2—"Star Trek III: The Search for Spock."

842. ELIZABETH—ELMORA— 352-3483. Thru June 7: "Terms of Endearment."

846. LINDEN—TWIN— 925-9787. #1—Thru June 7: "The Natural." Beg. June 8 (tent.): "Beat Street." #2—"Streets of Fire."

848. ROSELLE PARK—PARK— 245-0358. Thru June 7: "Breakin'."

849. SUMMIT—STRAND— 273-3900. "Star Trek III: The Search for Spock."

851. UNION—FIVE POINTS— 964-3466. Thru June 7: "Police Academy." Beg. June 8: "Gremlins."

852. UNION—LOST PICTURE SHOW— 964-4497. Thru June 7: "Entre Nous."

854. UNION—RKO— 686-4373. #1—"Indiana Jones and the Temple of Doom." #2—Thru June 7: "*Indiana Jones and the Temple of Doom.*" Beg. June 8: "Ghostbusters."

857. WESTFIELD—RIALTO— 232-1288. #1—"The Natural." #2—"Streets of Fire." #3—"Sixteen Candles."

858. WESTFIELD—TWIN— 654-4720. #1—"Once Upon a Time in America." #2—Thru June 7: "Terms of Endearment." Beg. June 8: "Beat Street."

Bergen County

860. BERGENFIELD—BERGENFIELD— 385-1600. "Streets of Fire."

861. CLOSTER—CLOSTER— 768-8800. "The Natural."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1 & #2—"Indiana Jones and the Temple of Doom." #3—"Sixteen Candles." #4—"The Natural."

863. EMERSON—TOWN— 261-1000. Thru June 7: "Racing With the Moon." Beg. June 8: "Ghostbusters."

864. FAIR LAWN—HYWAY— 796-1717. #1—"Streets of Fire." #2—Tent.: "Sixteen Candles."

866. FAIRVIEW—TWIN— 941-2424. #1—"Once Upon a Time in America." #2—Program unavailable.

867. FORT LEE—LINWOOD— 944-6900. #1—Beg. June 8: "Gremlins." #2—Thru June 7: "Breakin'." Beg. June 8: "Gremlins."

868. FORT LEE—SHARON— 224-0202. Thru June 7: "Moscow on the Hudson." Beg. June 8: "Ghostbusters."

873. OAKLAND—TWIN— 337-4478. #1—Thru June 7: "Police Academy." Beg. June 8: "Gremlins." #2—Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 8: "Ghostbusters."

874. PALISADES PARK—PARK LANE— 944-1086. #1—Thru June 7: "Sixteen Candles." #2—Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes."

875. PARAMUS—BERGEN MALL— 845-4449. "Once Upon a Time in America."

876. PARAMUS—CINEMA 35— 845-5070. "Streets of Fire."

878. PARAMUS—RKO ROUTE 4— 487-7909. #1, #5 & #7—"Indiana Jones and the Temple of Doom." #2—"Entre Nous." #3—Thru June 7: "Moscow on the Hudson." Beg. June 8: "Beat Street." #4—"Romancing the Stone." #6—"The Natural." #8—"Breakin'." #9 & #10—"Star Trek III: The Search for Spock."

879. PARAMUS—RKO ROUTE 17— 843-3830. #1—Thru June 7: "Splash." #2—Thru June 7: "This Is Spinal Tap." #3—Thru June 7: "Police Academy." Beg. June 8: "Gremlins."

880. RAMSEY—CINEMA— 825-2090. "The Natural."

882. RIDGEFIELD PARK—RIALTO— 641-2115. Thru June 7: "Terms of Endearment." Beg. June 8: "Beat Street."

883. RIDGEWOOD—RKO WARNER— 444-1234. #1 & #3—"*Indiana Jones and the Temple of* Doom." #2—"Star Trek III: The Search for Spock." #4—Thru June 7: "Indiana Jones and the Temple of Doom." Beg. June 8: "Ghostbusters."

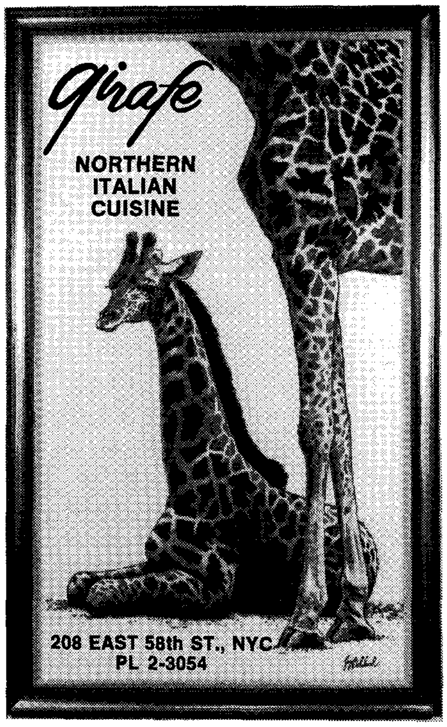
885. RUTHERFORD—WILLIAMS CENTER— 933-3700. #1—Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru June 7: "The Bounty."

886. TEANECK—MOVIE CITY— 836-3334. #1—Thru June 7: "Terms of Endearment." #2—Thru June 7: "Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"The Bounty."

887. TENAFLY—BERGEN— 567-0004. Thru June 7: "Moscow on the Hudson."

888. WASHINGTON TOWNSHIP—CINEMA— 666-2221. "Once Upon a Time in America."

889. WESTWOOD—PASCACK— 664-3200. Thru June 7: "Splash." Beg. June 8: "Gremlins."



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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

BEAT STREET—(1hr. 42m., '84) A musical about the despairs, dreams and triumphs of the young people involved in the world of break dancing, rap music and graffiti art. With Rae Dawn Chong, Guy Davis, Leon W. Grant, Jon Chardiet, the N.Y.C. Breakers, the Rock Steady Breakers, and The Magnificent Force. Dir. Stan Lathan. PG. **14, 41, 70, 92, 97, 203, 210, 307, 401, 403, 407, 411, 426, 438, 500, 533, 545, 550, 554, 629, 663, 730, 745, 777, 779, 785, 790, 801, 821, 846, 858, 878, 882**

BEYOND GOOD AND EVIL—(1hr. 46m., '84) In Italian, Eng. subtitles. A subjective portrait of the lives of three historical figures: Friedrich Nietzsche, Lou Andreas Salomé and Paul Rée. With Erland Josephson, Dominique Sanda, Robert Powell, Virna Lisi. Dir. Liliana Cavani. **47**

★ **BOUNTY, THE**—(2hrs. 12m., '84) A somber, powerful, fascinating retelling of the immortal mutiny on the *Bounty* in 1789. In this version, Mr. Bligh (Anthony Hopkins) is a fiercely ambitious sailor who risks the lives of his crew for glory, but he's hardly a sadist or tyrant. When the *Bounty* arrives at Tahiti, the men, exhausted and sex-starved, take up with the incredibly fleshy and beautiful native girls. Putting to sea, Bligh tries to reimpose military discipline, and when the crew resists, he grows excessively harsh. The mutiny, led by a very young and inexperienced Fletcher Christian (Mel Gibson) is not an exultant explosion of cleansing violence but a sickening, almost incoherent outburst of rage and dismay. *The Bounty* isn't priggish, but it has an eighteenth-century, Tory point of view: Sensuality and indolence destroy the crew not only as members of the navy but as men. Hopkins, wearing his hair in a pugnacious Napoleon cut, gives his first robust movie performance, and Mel Gibson, very modest for so glamorous an actor, lets his voice go high and weepy in the mutiny scene, a gamble that works very well. The director, Roger Donaldson, likes to work close in, and he doesn't mind letting his shots get messy, if mess is called for. A few scenes could be juicier, but Donaldson's even-handed approach to the moral issues has strength and integrity. Written by Robert Bolt, from the novel, *Captain Bligh and Mr. Christian,* by Richard Hough. PG. **16, 72, 85, 93, 416, 630, 791, 885, 886**

BREAKIN'—(1hr. 30m., '84) Two talented, break-dancing street performers are determined to make it in movies despite having been refused an audition. With Lucinda Dickey, "Shabba-Doo," "Boogaloo Shrimp," Ben Lokey, Phineas Newborn III, Christopher McDonald. Dir. Joel Silberg. PG. **37, 83, 97, 114, 118, 201, 210, 225, 306, 401, 406, 410, 412, 426, 518, 531, 533, 541, 554, 567, 616, 621, 626, 629, 633, 643, 658, 710, 714, 727, 733, 735, 745, 777, 785, 790, 794, 806, 848, 867, 878**

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **5, 792**

COLD FEET—(1hr. 36m., '83) A romantic comedy about a man and a woman who are afraid to fall in love. With Griffin Dunne, Blanche Baker, Marissa Chibas. Dir. Bruce vanDusen. PG. **76, 90, 536, 723, 827**

EDITH AND MARCEL—(2hrs. 20m., '83) In French, Eng. subtitles. The story of legendary chanteuse Edith Piaf's love affair with Marcel Cerdan, the world-champion middleweight boxer. With Evelyne Bouix, Marcel Cerdan Jr., Charles Aznavour, Jacques Villeret, Jean-Claude Brialy. Dir. Claude Lelouch. **51**

EL NORTE—(2hrs. 19m., '84) In Spanish, Eng. subtitles. A good idea made into a literal-minded, obvious, and rather draggy movie. Two sweetly naive kids—Guatemalans of Indian extraction—leave their tiny village and head north, passing through Mexico, and winding up in Los Angeles, where, as illegal aliens, they face exploitation and betrayal as well as the incidental benevolence of a wealthy society. Yet the writers, Gregory Nava and Anna Thomas, erred in making the kids brother and sister and also completely innocent, asexual, and blandly sincere. We can only root for them in the most simple and uninvolving way, as we might root for kids in a young-adult's novel. Nava, who directed, tries for magic and exoticism by pointing the camera at the moon, but most of the Latin American scenes are done in a blandly picturesque style. The movie desperately needs more grit and color and wildness and drama; it's suffocated by good intentions. An independent, low-budget production. Starring Zaide Silvia Gutierrez and David Villalpando. R. **2, 73, 559**

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. **88, 422, 534, 792, 852, 878**

ERENDIRA—(1hr. 39m., '84) In Spanish, Eng. subtitles. In a world both magical and real, a strange old woman forces her beautiful fourteen-year-old granddaughter into prostitution and travels with her throughout the countryside. Story and screenplay by Gabriel Garcia Marquez. With Irene Papas, Claudia Ohana. Dir. Ruy Guerra. **86**

ESCAPE FROM SEGOVIA—(1hr. 38m., '84) In Basque and Spanish, Eng. subtitles. The true story of Basque political prisoners in Spain and their escape from the Segovian jail in 1976. Dir. Imanol Uribe. **5**

FIRESTARTER—(1hr. 56m., '84) A young girl with psychic powers is sought by intelligence agents for her potential as a weapon. Based on Stephen King's best-selling novel. With David Keith, Drew Barrymore, Freddie Jones, Heather Locklear, George C. Scott, Martin Sheen, Art Carney, Louise Fletcher. Dir. Mark Lester. R. **41, 70, 118, 443, 511, 528, 530, 533, 541, 567, 649, 744**

FOOTLOOSE—(1hr. 46m., '84) "Schlockdance"? "Footflash"? It's another vacuous teen dance movie, featuring John Lithgow as the midwestern minister who bans rock music and dancing from his town and Kevin Bacon as the Chicago punk who rouses the town's kids to fight for their God-given, Bible-sanctified right to shake their bodies and feel good. Since no one attending a nationally advertised film called *Footloose* could actually be *against* dancing, the movie doesn't raise an issue that's real for the audience (or for the filmmakers either). Lithgow is a fine actor, but the minister's anguish and soul-searching stop the movie cold. If there were more dancing, the stupid story might have simply slid by. But there isn't enough, and a lot of the dancing looks like gymnastics—Kevin Bacon races up and down between rows of farm machinery, hurdles over things, swings from ropes. The excitement is created by the cutting rather than the dancer's movements. Yet Bacon, in a cocky but likable Mr. Cool performance, seems charged by some dazzling rhythm playing in his head. With Dianne Wiest as the minister's shrewd wife, and Lori Singer as his daughter, a slinky hellcat with a mane of wild hair. Written by pop lyricist Dean Pitchford. Directed by Herbert Ross, who has retreated all the way from the daring of *Pennies From Heaven.* Music by Kenny Loggins and others. PG. **7, 42, 711, 810**

GABRIELA—(1hr. 44m., '84) In Portuguese, Eng. subtitles. Sonia Braga, an authentic sex star (what else can you call her?), has the most beautiful, satiny light-brown skin, the most amazingly supple waist, and the most perfect everything else you've ever seen. As an actress, she is . . . enthusiastic. In this second Bruno Barreto adaptation of a Jorge Amado novel (*Dona Flor and Her Two Husbands* was the first), Braga is a country girl who moves in, first as cook, then as mistress, then as wife, with an amiable Turkish-Italian émigré (Marcello Mastroianni) in a Brazilian port town in the twenties. Here and there, the preoccupations of a serious novel, looking like the ruins of a sturdy old building after a bombing raid, appear in *Gabriela,* but the thematic development is highly disorganized, the narrative intermittent. Every time the movie unravels, Braga rips off her dress (or has it ripped off) and jumps onto Mastroianni as if he were some sort of perpendicular hobbyhorse. Teasingly sensual music by Antonio Carlos Jobim. R. **62**

GHOSTBUSTERS—(1hr. 45m., '84) Reviewed in this issue. PG. **6, 24, 33, 72, 109, 234, 303, 401, 412, 521, 529, 540, 543, 550, 559, 602, 617, 625, 632, 649, 708, 711, 745, 775, 791, 794, 795, 800, 810, 827, 854, 863, 868, 873, 883**

GREMLINS—(1hr. 45m., '84) Life for a young bank clerk enters the realm of fantasy when he receives an extraordinary pet as a gift from his father. With Zach Galligan, Phoebe Cates, Hoyt Axton, Polly Holliday, Frances Lee McCain, Judge Reinhold. Dir. Joe Dante. PG. **21, 37, 58, 72, 83, 93, 109, 201, 206, 210, 225, 237, 305, 307, 401, 412, 420, 439, 512, 519, 523, 541, 543, 558, 561, 625, 633, 651, 653, 700, 710, 714, 719, 727, 732, 747, 777, 778, 782, 794, 795, 800, 803, 811, 830, 851, 867, 873, 879, 889**

GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES—(2hrs. 9m., '84) Imposing but stiff and uninvolving. Director Hugh Hudson, and his screenwriters Michael Austin and P.H. Vazak (a pseudonymn for Robert Towne), have taken what is essentially pulp-fantasy material and dramatized it with grim zoological-anthropological "authenticity." The young Lord and Lady Greystoke, shipwrecked off the coast of West Africa, build a tree house, have a baby, and die. The child is raised by apes, and immediately the movie is in trouble. Which ape is which? And how can we stay interested in their fights, in the beasts (played by actors inside Rick Baker's costumes) lurching around and thwacking the ground with their arms? Ian Holm, as the Belgian explorer D'Arnot, shows up, teaches the young man (whose name is John Clayton) how to speak English, and hauls him off to Scotland, where he falls into the arms of his grandfather, the Earl of Greystoke (Ralph Richardson). Richardson, the most generously humane actor of his day, warms the movie up a little. But Hudson lays on the upper-class pomp by the yard, and Clayton (Christopher Lambert), rather than acting amoral and sexually aggressive (as we would expect of a man raised in the jungle) turns out to be a better Edwardian than any of the fops raised in nurseries. The movie wants to celebrate Tarzan as a natural man without letting him be wild. It tames him. Cinematography by the great John Alcott. PG. **6, 21, 36, 58, 92, 97, 99, 105, 410, 416, 436, 442, 448, 530, 535, 542, 547, 548, 554, 570, 574, 612, 613, 639, 645, 720, 724, 731, 733, 809, 822, 873, 874, 885, 886**

GUEST, THE—(1hr. 54m., '77) In 1926, a fifty-three-year-old South African poet, naturalist and morphine addict, a guest in the home of a family of pious Boer farmers, decides to overcome his habit. Based on a play by Athol Fugard. Starring Fugard, Marius Weyers, Gordon Vorster, Wilma Stockenstrom. Dir. Ross Devenish. **2**

HEAT OF DESIRE—(1hr. 29m., '84) In French, Eng. subtitles. A Parisian university professor recklessly pursues a young woman even when his passion threatens all that is important and stable in his life. With Patrick Dewaere, Clio Goldsmith, Jeanne Moreau, Guy Marchand, Pierre Dux. Dir. Luc Beraud. R. **55**

IN HEAVEN THERE IS NO BEER?—(51m., '83) and **SPROUT WINGS AND FLY**—(30m., '83) Two new documentaries, directed by Les Blank, about American regional music. **2**

INDIANA JONES AND THE TEMPLE OF DOOM—(1hr. 58m., '84) In this "prequel" to *Raiders of the Lost Ark,* Steven Spielberg has competed with himself, topped himself, and defeated himself, all at the same time. This is the best-sustained idiot-adventure movie in film history, but two hours of virually non-stop thrills is exhausting; You come out of the movie feeling as if your bones had been ground into a very fine powder. At his best, Spielberg is a master of physical action so bizarrely rushed and overloaded that it becomes a new form of eccentric comedy. Like the great silent comics, he knows that it's not just thrills that count, but the linkage of thrills in a rhythmically charged succession leading to a topper. *Indiana Jones* has at least four such sequences, and several of them are dazzling. But the movie takes a disastrous turn about a third of the way through. Indy (Harrison Ford again), his bickering paramour Willie (Kate Capshaw), and his tiny Chinese sidekick, Short Round (Ke Huy Quan) enter the sinister Palace of Pankot, and the movie stays inside ugly, claustrophobic sets for about an hour. In the bowels of the palace, in the Temple of Doom, the evil Thuggee cultists, led by a mad high priest with burning eyes (Amrish Puri) practice child slavery and human sacrifice. The priest reaches into the victim's chest and pulls out his heart, and sends him into a fiery pit. Fun! Fun! This lurid and gloomy trash goes on for an eternity, and there isn't a joke or a moment of relief anywhere. Keep young children away. In all, the movie has excitement without beauty or genuine wit. PG **24, 31, 80, 104, 111, 118, 205, 223, 234, 237, 303, 408, 411, 423, 426, 450, 519, 529, 531, 552, 567, 603, 616, 628, 648, 663, 664, 701, 708, 714, 716, 719, 722, 732, 756, 774, 783, 793, 796, 804, 807, 811, 830, 854, 862, 878, 883**

IREZUMI—(1hr. 28m., '84) In Japanese, Eng. subtitles. A young woman in contemporary Japan, obsessed with her love for a man, struggles with the constraints of the traditionally obedient female role. With Masayo Utsunomiya, Tomisaburo Wakayama. Dir. Yoichi Takabayashi. **86**

LE BAL—(1hr. 52m., '84) Inventive and original yet still tedious. Set entirely in a single Parisian ballroom, *Le Bal* (which was based on a successful theater-piece devised by Jean-Claude Penchenat), chronicles the way men and women have looked at each other, danced, fought, and parted for fifty years. The film shuns dialogue, using only music, dancing, and pantomime. On the surface, it's a history of popular dance styles and pop culture in general, but surely the director, Ettore Scola, and his writers (Ruggero Maccari, Furio Scarpelli, and Penchenat) intend a study of the ways capitalism has affected the relations of men and women. We see a small number of actors play multiple roles, dancing and flirting in the style of six different periods—the present, the Popular Front period (1935), the beginning of the war, the middle of the war, Liberation, the fifties, and then back to the present again. The trouble is, we are watching actors, not dancers, and the routines, though often funny, never work up any excitement as *dance.* What interests the filmmakers is what the dancing, the clothes, and the styles of behavior reveal about our society. By the end of the movie, you may feel you're going to have to take a quiz on what you've seen. **16, 422**

LES COMPÈRES—(1hr. 32m., '84) In French, Eng. subtitles. A married woman sets her two former lovers, a journalist and a poet, on the trail of her runaway seventeen-year-old son. With Gérard Depardieu, Pierre Richard. Dir. Francis Veber. R. **56**

★**MISSION, THE**—(1hr. 47m., '84) In Farsi, Eng. subtitles. The talented Iranian émigré Parviz Sayyad has written and directed what might be called the first Ghandian thriller. It's about fanaticism tamed by kindness and humor. The fanatic in question, Daoud (Houshang Touzie), is an assassin working for Khomeini's secret police who is given the job of eliminating, in New York, an exiled colonel who once worked for SAVAK (the shah's police). He stalks the colonel (played by Sayyad himself) through the unfamiliar city, yet every time he is about to throttle him, a jogger, a bum, or two muggers get in the way. Like Martha Raye in *Monsieur Verdoux*, the colonel is exuberantly unkillable. Facing his would-be assailant, he invites him home and introduces him to his children and his good-looking sister-in-law (Mary Apick), surrounding him with affection and attention, and arguing him out of his most deeply held simplicities. *The Mission* has been told from Daoud's point of view, so we directly experience his bafflement, his frustration, and his eventual enlightenment. There's a chilling double-twist ending though that suggests that love may not be enough. An extraordinarily well-written and well-acted low-budget movie. **61**

MOSCOW ON THE HUDSON—(1hr. 57m., '84) Paul Mazursky's sweet-tempered, neo-melting-pot myth about a Soviet musician who defects to America. To be precise, he defects to New York, that many-towered Babel in which, as this movie has it, virtually no one speaks more than a few words of English. The musician, Vlad (Robin Williams), isn't wary the way a native New Yorker would be, so he doesn't find it unusual that his best friend is a black from Alabama (Cleavant Derricks), a sort of internal émigré; his girlfriend an Italian (Maria Conchita Alonso); and his lawyer a Cuban (Alejandro Rey) who floated to Miami some years earlier. These people not only like Vlad, who is easy to like, they like one another, and hang out together. Is this possible? Wouldn't most new arrivals stick with their own tribe? The movie's family-of-man spirit comes too easily and feels a bit forced. Yet Robin Williams is wonderful—bearded and hairy, a small, innocuous man in the early, excellent Moscow scenes (shot in Munich), his Vlad becomes open and gregarious in New York. The movie is anecdotal (rather than carefully plotted) and some of the anecdotes aren't as good as they should be, but its portrait of New York as a many-tongued chaos is hilarious and exact. Leon Capetanos worked with Mazursky on the screenplay. R. **14, 38, 74, 92, 99, 201, 213, 225, 402, 414, 416, 419, 436, 447, 500, 521, 535, 541, 542, 548, 550, 554, 559, 567, 617, 622, 632, 641, 645, 667, 724, 730, 731, 735, 745, 774, 784, 789, 793, 828, 868, 878, 887**

NATURAL, THE—(2hrs. 10m., '84) Adapting Bernard Malamud's 1952 novel, writers Roger Towne and Phil Dusenberry and director Barry Levinson have produced a golden-hued, soft-edged evocation of baseball in the twenties and thirties. The hero, Roy Hobbs (Robert Redford), a great young player, gets shot by a psychotic woman who preys on athletes but eventually makes it to the big leagues years later and breaks records. Nothing in the movie is meant to be taken straight: Hobbs's drives are so powerful they smash the scoreboard clock to pieces; he succumbs to another annihilating woman (Kim Basinger) and suffers a disastrous slump, breaking out of it only when an angel in white (Glenn Close) stands up behind the dugout in the middle of a game and redeems him. Despite some picturesque and funny moments (the movie's comic-poetic highpoint: Hobbs literally knocking the cover off the ball), *The Natural* turns into honeyed kitsch. Most of Malamud's acrid humor has been removed, and Robert Redford gives a performance that is practically neutral—he holds the camera for an eternity with his level gaze and then doesn't deliver anything. After a while, the elegiac tone gives you the creeps. With Robert Duvall, Wilford Brimley, Richard Farnsworth, and Darren McGavin. PG. **23, 30, 48, 92, 105, 109, 118, 202, 206, 210, 211, 225, 305, 401, 403, 412, 418, 423, 424, 428, 501, 523, 531, 533, 536, 540, 541, 561, 566, 616, 621, 625, 627, 632, 635, 640, 643, 648, 700, 702, 705, 709, 711, 715, 717, 745, 758, 774, 782, 795, 807, 825, 827, 846, 857, 861, 862, 878, 880**

ONCE UPON A TIME IN AMERICA—(est.: 2hrs. 15m., '84) A drama about the intertwined lives of two boyhood friends set against the violence and corruption of three decades of American history: the twenties, thirties, and late sixties. With Robert De Niro, James Woods, Elizabeth McGovern, Joe Pesci, Burt Young, Tuesday Weld, Treat Williams. Dir. Sergio Leone. R. **22, 32, 71, 100, 109, 118, 201, 203, 211, 212, 234, 300, 403, 407, 411, 418, 422, 427, 512, 517, 526, 541, 554, 558, 567, 603, 616, 629, 632, 635, 658, 668, 702, 708, 710, 714, 717, 745, 777, 780, 782, 795, 800, 803, 807, 817, 822, 825, 858, 866, 875, 888**

POLICE ACADEMY—(1hr. 41m., '84) A police academy endures the antics of a motley group of misfits when forced to follow an open admissions policy. With Steve Guttenberg, Kim Cattrall, Bubba Smith, George Gaynes. Dir. Hugh Wilson. R. **37, 83, 118, 225, 402, 412, 420, 541, 567, 609, 616, 630, 639, 644, 732, 794, 807, 851, 873, 879**

★**PRIVATES ON PARADE**—(1hr. 35m., '84) As a drag-show entertainer who signs on, in 1948, for a tour of military bases in the Far East, British theater stalwart Denis Quilley is the essence of florid queenliness. When Quilley's commander, played by John Cleese, uses the traveling show as a cover to deliver arms to British troops besieged by Communist guerrillas, Quilley appears before some odd audiences. Nuns, missionaries, and Pygmies with spears scratch their heads in bewilderment as Quilley emerges on stage in silks and fruit headdress as Carmen Miranda or in a wig and American-army uniform as one of the three Andrews Sisters. This bittersweet farce, based on the successful Royal Shakespeare Company show written by Peter Nichols, is by turns nostalgic and acridly satirical. The joshing gay idiom, in this context of the empire's sunset, is both soft-edged and ironically heroic, for Quilley, doing his bit in the jungle, is the ultimate trouper. Just as much as *The Dresser*, this movie celebrates theater as an aspect of British valor. The sweet music-hall songs are by Denis King (Nichols wrote the lyrics). Directed by Michael Blakemore, a little pokily, but *con amore.* R. **62**

★**RACING WITH THE MOON**—(1hr. 48m., '84) An extremely tender teenage love story set in a small California town in 1942, a time when a boy could roam for hours across empty fields or take his girl skinny-dipping without fear of discovery. The hero, Henry "Hopper" Nash (Sean Penn), a quiet, unformed seventeen-year-old with a hidden volatile streak, and his sleepy-eyed, loutish pal, Nicky (Nicolas Cage), are eager to get involved with girls before enlisting in the marines. Hopper falls in love with a serious girl (Elizabeth McGovern) in skirt and saddle shoes, whom he mistakenly thinks is rich; Nicky gets his Betty Grable-type girlfriend pregnant. The moods aren't strong enough, and the picture, as a whole, is too simple and undramatic, but it's charming nonetheless. The director, Richard Benjamin, lets the performances breathe, and while you're watching the actors the naïveté of the script doesn't bother you. Written by Steven Kloves, a 23-year-old U.C.L.A. dropout. Shot in Mendocino, California. PG. **16, 42, 60, 746, 863**

REUBEN, REUBEN—(1hr. 40m., '83) Tom Conti brings his soft, pleasing droopy-eyed melancholy to the role of a disintegrating Brendan Behan/Dylan Thomas poet in this Robert Ellis Miller adaptation of the Peter De Vries novel. The movie is a little condescending to the sex-starved middle-aged American ladies who throw themselves on the poet, a little too complacently literary, and, all in all, a bit moth-eaten, but Conti makes the most of his ironic and self-lacerating sallies, and a tall, strong beautiful young blonde, Kelly McGillis, makes an enchanting debut as the poet's last love. R. **11, 646, 707, 788**

REVOLT OF JOB, THE—(1hr. 38m., '84) In Hungarian, Eng. subtitles. In a small Hungarian village during World War II, an aging, childless Jewish couple adopt a seven-year-old Christian boy. With Ferenc Zenthe, Hedi Temessy, Gabor Feher. Dir. Imre Gyongyossy and Barna Kabay. **3**

ROMANCING THE STONE—(1hr. 50m., '84) High-powered idiot adventure movie patterned after *Raiders of the Lost Ark*—only without the style. Kathleen Turner, who gets better and better, is extremely funny as a spinsterish romance writer who winds up in the jungles of Colombia with a ruffian adventurer (Michael Douglas). The role is a new version of Katharine Hepburn's performance in *The African Queen* (and Douglas is no Bogart), but she's good at it, rolling her eyes in suspicion (mixed with avidity), and then giving herself over to enjoyment of her new violent life. Diane Thomas wrote the ramshackle screenplay, which is just an excuse for chases and thrills and crocodiles chomping on peoples' hands; and Robert Zemeckis, who has the energy, and also the finesse, of a demolition-derby expert, directed for crude excitement. The movie is borderline offensive in the way it depicts every Third World person as either a moron or sadist. R. **9, 24, 32, 54, 234, 306, 407, 413, 519, 536, 562, 566, 602, 625, 651, 662, 728, 730, 748, 773, 778, 779, 781, 795, 827, 878**

SIXTEEN CANDLES—(1hr. 35m., '84) This teen dating comedy is an odd mixture of brutality and tenderness. Directing for the first time, screenwriter John Hughes (*Mr. Mom, National Lampoon's Vacation*) shoves his minor characters around as if they were dirty trays in a cafeteria. Yet he's created a lovely heroine, Samantha (Molly Ringwald), and he treats her as delicately as he might a princess opening her first ball. A Midwestern high-school sophomore, Samantha has turned sixteen, but no one has noticed; her entire family is preoccupied with her older sister's impending marriage. Meanwhile, at school, she's developed a crush on Jake (Michael Schoeffling), a dark-eyed dreamboat, but is forced to fight off the advances of an infuriating nonstop talker and con artist, the Geek (Anthony Michael Hall). The Geek is the kind of demoniacally inventive kid who reaches his peak of audacity in high school, and the clown-faced, shrimpy Hall gives him a nervous, high-torque delivery. He's very funny, and so are his two followers, gangly, nearly mute collections of elbows, knees, and shiny orthodontia who travel around school with more electronic gear on their heads than the astronauts. A minor but entertaining movie. PG. **32, 46, 78, 92, 109, 206, 307, 403, 407, 410, 439, 448, 512, 530, 536, 541, 558, 561, 566, 603, 616, 635, 653, 658, 702, 717, 727, 731, 747, 752, 789, 795, 803, 807, 830, 857, 862, 864, 874**

★**SPLASH**—(1hr. 51m., '84) Gloriously funny romantic comedy. The golden, broad-shouldered Daryl Hannah is a lovely mermaid, resident of Cape Cod, who comes to New York, surfacing naked at the Statue of Liberty, to find the young man, Allen (Tom Hanks), she has twice saved from drowning. Swimming underwater, eyes wide open, Botticelli hair streaming across her back and breasts, Hannah is ineffably beautiful. On land, her tail is replaced by powerful legs, and she just seems like a gorgeous girl who doesn't speak any English or much of anything else. She envelops her man, guiltlessly sexual, and he falls in love, stirred by a longing that goes deeper than lust. Allen and his mermaid are like Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives. All of this is absurdly, sublimely romantic. A boy-meets-fish story, *Splash* is beautifully directed by ex-actor Ron Howard, who demonstrates a genuine lyrical talent as well as comic skill and timing. With the roaring tub of guts John Candy as Allen's sybaritic brother and Brillo-haired Eugene Levy as a demented scientist who threatens the couple. Written by Bruce Jay Friedman, Babaloo Mandel and Lowell Ganz. PG. **6, 35, 44, 46, 58, 236, 303, 413, 420, 512, 526, 529, 536, 541, 567, 604, 616, 640, 651, 663, 667, 744, 747, 790, 813, 819, 879, 889**

STAR TREK III: THE SEARCH FOR SPOCK—(1hr. 45m., '84) Reviewed in this issue. PG: **24, 33, 80, 104, 113, 114, 118, 205, 212, 237, 304, 407, 408, 410, 413, 422, 426, 450, 531, 537, 541, 551, 557, 567, 606, 616, 625, 628, 634, 640, 664, 700, 708, 713, 719, 721, 722, 732, 746, 751, 775, 791, 794, 798, 800, 804, 806, 821, 825, 841, 849, 878, 883**

STREETS OF FIRE—(1hr. 34m., '84) The talented Walter Hill, working with screenwriter Larry Gross, has committed the supremely foolish mistake of taking rock lyrics seriously. The result is "A Rock & Roll Fable" in which the myths of the Old West are grafted onto the world conjured up by a rocker like Bruce Springsteen. Diane Lane is the pop singer kidnapped by black-leather bikers; Michael Paré, who is very handsome and may have talent, is the loner-outsider Cody (as in Buffalo Bill) who enters in a beautiful stolen car (i.e., a white stallion). He picks up a sidekick—sort of a beardless, pistol-packing Gabby Hayes—played by Amy Madigan, and together they rescue Diane. But peace cannot be restored until the leader of the biker thugs, spooky-looking Willem Dafoe, fights Paré with sledgehammers under the el. The movie is set in the urban rock never-never land, a studio-set desolate city of rain-soaked sullen streets. Yet the settings look waxy and glazed, and the whole movie is so brazenly synthetic it makes no emotional connection with us at all. When are directors going to realize that total-artifice movies are boring? PG. **20, 30, 70, 82, 93, 100, 103, 109, 118, 201, 206, 210, 212, 235, 236, 308, 401, 407, 413, 420, 422, 427, 439, 512, 518, 523, 528, 533, 567, 571, 601, 616, 625, 632, 637, 649, 653, 705, 710, 714, 717, 721, 732, 745, 755, 773, 779, 781, 784, 801, 806, 819, 821, 846, 857, 860, 864, 876**

SUGAR CANE ALLEY—(1hr. 43m., '84) In French, Eng. subtitles. Set in Martinique, in 1931, among impoverished sugarcane workers, this first feature by native filmmaker Euzhan Palcy has been shot in brown-tinted color—a mistake for a movie trying to capture the life of a Caribbean island, where strong, bright colors are bound to be part of anyone's experience and memory. In the early scenes, Palcy gives us too many groups of people playing, dancing, quarreling. One fears the film will be an exercise in virtuous ethnographic piety. But then Palcy pulls a story out of the crowded, noisy atmosphere. The hero, José (Garry Cadenat), is an eleven-year-old orphan in the care of his grandmother (Darling Legitimus), a cunning old woman determined to get José the education that would take him out of the sugarcane fields forever. How does a bright, proud boy find his way? Which of the adults—many of them embittered or duplicitous—should he trust, and which of them should he avoid? Based on an autobiographical novel by Joseph Zobel, *Sugar Cane Alley* is both a chronicle of a boy's struggle to master language and a portrait of a community's passage from the mental habits imposed by slavery to something like liberation. PG. **86**

★**TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. **6, 38, 50, 97, 100, 114, 228, 414, 442, 500, 530, 535, 545, 547, 570, 609, 613, 638, 644, 731, 754, 818, 840, 842, 858, 882, 886**

★**THIS IS SPINAL TAP**—(1hr. 22m., '84) Hilarious mock-documentary, in the style of Martin Scorsese's *The Last Waltz,* about the American tour of a stupefyingly bad imaginary rock band. Four of the most banal poseurs ever to come out of England, Spinal Tap has milked every fashion of the last twenty years without once achieving authenticity or skill. This movie, wickedly funny about the clichés of rock, has been shot in a jerky, rush-into-close-up documentary style that is itself a marvelous send-up of pseudo-authenticity. Directed by Rob Reiner, who appears, tugging his beard, as a Scorsese-type interviewer; written and performed by Christopher Guest, Michael McKean, and Harry Shearer, as well as Reiner. R. **14, 202, 213, 422, 438, 443, 617, 775, 791, 879**

TIBET: A BUDDHIST TRILOGY—(4hrs., '80) A three-part documentary about Tibetan Buddhist culture and politics. Dir. Graham Coleman. **3**

Revivals

AFRICAN QUEEN, THE—(1hr. 48m., '51) The top-notch story of a fantastic romantic adventure set in the Congo during WW I. Brilliantly written, directed, and acted, starring Humphrey Bogart and Katharine Hepburn. Dir. John Huston. **95**

AMERICAN WEREWOLF IN LONDON, AN—(1hr. 37m., '81) A rare horror movie that gives off good vibes. Two sweet, wise-cracking Long Island Jewish college boys (David Naughton and Griffin Dunne), on a vacation in England, get caught up in a werewolf nightmare. Directed by John Landis with respect for the zany logic of the familiar legends, yet with a sense of the absurd that carries the material far from the gloomy Hollywood-Victorian tone of the old Lon Chaney Jr. movies. The sweetness of Landis's comic method lies in imagining how people might try to stay human in completely bizarre situations. **39**

ANASTASIA—(1hr. 45m., '56) A fascinating mystery-melodrama of royal identity. Was the half-demented girl saved from drowning in Paris in 1922 the long-believed-dead Princess Anastasia Romanov? Elaborately produced and superbly played, with Ingrid Bergman, Yul Brynner and Helen Hayes. Dir. Anatole Litvak. **13**

ANNIE HALL—(1hr. 33m., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilirating. Co-starring Diane Keaton as the Minnesota girl who comes to Manhattan. **39, 96**

BEDAZZLED—(1hr. 47m., '67) An imaginative, colorful, and very funny Faust comedy set, on the wide screen, in modern-day London. Dudley Moore, in top form, is a hapless greasy-spoon counterman who sells his soul to Peter Cook's wry, elegant devil. Almost everything clicks—even Raquel Welch, in a small part as one of the seven deadly sins (guess which). Dir. Stanley Donen. **96**

BIG DEAL ON MADONNA STREET—(1hr. 31m., '58) In Italian, Eng. subtitles. A fine comedy about a quartet of bumbling burglars who plan the perfect robbery—and fumble it hilariously. With Vittorio Gassman, Renato Salvatori and Toto. Dir. Mario Monicelli. **10**

CARNAL KNOWLEDGE—(1hr. 36m., '71) A very funny and very sad film, directed by Mike Nichols, and written by Jules Feiffer, with Jack Nicholson and Arthur Garfunkel as the eternal roommates twenty years later who've never lost their adolescent hang-ups and attitudes toward women and sex. With Candice Bergen, Ann-Margret and Rita Moreno. **13**

CITIZEN KANE—(2hrs., '41) The greatest American film. This allegory and cautionary tale of American success, told in terms of a thinly veiled William Randolph Hearst, is Orson Welles's finest achievement as director, and he's not bad at acting either. Unfortunately, the script, by Herman J. Mankiewicz and Welles, though clever, is somewhat shallow. Everything else, however, remains impressive after all these years and despite repeated viewing. With Joseph Cotten, Dorothy Comingore and Everett Sloane. **95**

DIVA—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this audacious and original romantic chase thriller, the first film directed by Jean-Jacques Beineix. A Parisian postman (Frederic Andrei), in love with an American black opera singer (Wilhelmenia Wiggins Fernandez), makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. A mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama, much of *Diva* is intentionally absurd yet extraordinarily beautiful or funny. **60**

DOUBLE INDEMNITY—(1hr. 46m., '44) Barbara Stanwyck gives a great performance as the steamy California slut who ensnares Fred MacMurray (the embodiment of the banality of evil) into murdering her husband for the insurance money. Edward G. Robinson is the bulldog-like insurance-company Javert. A taut, stunningly effective melodrama. Dir. Billy Wilder. **10**

FREUD—(2hrs. 20m., '63) John Huston's somber, uninspired yet absorbing account of Freud's early discoveries. With Montgomery Clift, staring, staring, staring, as Freud; Larry Parks as Breuer; and Susannah York as a Viennese hysteric. Written by Charles Kaufman and Wolfgang Reinhardt. **95**

KING OF COMEDY, THE—(1hr. 48m., '83) Martin Scorsese's fascinating but coldly sarcastic and despairing study of a pathological show-business hustler. Robert De Niro is Rupert Pupkin, a 34-year-old who lives with his mother and aspires to be a famous comic and TV-talk-show host. Obsessed with a Johnny Carson-type entertainer named Jerry Langford (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. As a mad rich girl who helps Rupert with his schemes, Sandra Bernhard is so charismatic we don't worry about the moral implication of laughing at sickies. With Diahnne Abbott. **95**

MAN WHO KNEW TOO MUCH (1956), THE—(2hrs.) Slower and heavier than Hitchcock's first (1934) version, which starred Leslie Banks, Edna Best, and Peter Lorre, but the expansiveness and weight pay off. The elaborate early scenes, which establish the discomfort of James Stewart and Doris Day as tourists in Marrakesh, set us up for the disasters and disorienting confusions they experience in that city. And the neurotic conflicts in their marriage make the crises that much more wrenching. One of Hitchcock's most deeply felt thrillers. Screenplay by John Michael Hayes. PG. **16, 97**

MEET ME IN ST. LOUIS—(1hr. 53m., '44) Judy Garland brings her intensity and warmth to this very nice Technicolor musical, of a family's romances and friendships, set nostalgically in the early 1900s. The Hugh Martin-Ralph Blane score includes "The Trolley Song" and "The Boy Next Door" for Judy, but the most charming moment is her duet with Margaret O'Brien, her mischievous little sister, of "Under the Bamboo Tree." Dir. Vincente Minnelli. **89**

ON THE WATERFRONT—(1hr. 48m., '54) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint, music by Leonard Bernstein. Dir. Elia Kazan. **10**

RAGING BULL—(2hrs. 10m., '80) Martin Scorsese's brilliant, morose, but limited portrait of 1948 middleweight champ Jake La Motta (Robert De Niro), a man with an iron skull and no brains inside. The movie strips Jake of the humor and resilience revealed in his autobiography, but everything else is masterly—the maniacally obsessive street language, the flawless period recreation, the black-and-white photography by Michael Chapman, and De Niro's extraordinary and repellent performance. With Cathy Moriarty and Joe Pesci. **95**

RAGTIME—(2hrs. 36m., '81) Milos Forman's clunky version of the irresistible E.L. Doctorow novel. Gone are most of the historical personages, and in place of Doctorow's swift interweaving of scenes, the movie is constructed in large unwieldy chunks. In the large cast, Mandy Patinkin is outstanding, and Elizabeth McGovern is a charming dumb bunny. The scenes with the members of Doctorow's archetypal Wasp family—James Olson, Mary Steenburgen, and Brad Dourif—are a purgatory for the restless. Howard E. Rollins is attractive and dynamic, and James Cagney brings some juice to his lines, but by then the movie is beyond salvation. **38**

ROPE—(1hr. 20m., '48) Alfred Hitchcock's thriller about two young men who kill a college friend for sport, then hide the corpse in a trunk which they use as a table to serve dinner to unaware guests. With James Stewart, John Dall, Farley Granger. PG. **16, 57, 88**

TOMORROW—(1hr. 42m., '72) Robert Duvall stars as a Mississippi man, the watchman at a saw mill, who cares for and falls in love with a young, abandoned pregnant woman. Screenplay by Horton Foote, based on a story by William Faulkner. With Olga Bellin and Sudie Bond. Dir. Joseph Anthony. PG. **90**

WITNESS FOR THE PROSECUTION—(1hr. 54m., '57) Charles Laughton, Marlene Dietrich, Elsa Lanchester, and Tyrone Power, having a great time with Agatha Christie's enjoyably fraudulent courtroom melodrama. A famous double-twist ending. Written by Billy Wilder and Harry Kurnitz; dir. Wilder. **10**

WOMAN OF THE YEAR—(1hr. 54m., '42) Katharine Hepburn as a globe-trotting newspaper columnist with sophisticated friends; Spencer Tracy as a tough sportswriter at home in the press box at Yankee Stadium. Their first film together, written by Michael Kanin (brother of Garson, who had the original idea) and Ring Lardner Jr., is one of their best. To see this movie now is a shock; it appears to have been made in a period in which men and women, for all their quibbles, actually liked each other. Dir. George Stevens. **89**

WRONG BOX, THE—(1hr. 45m., '66) John Mills and Ralph Richardson are a delight in this spoof on multiple death and murder. The who's-got-the-body game goes on a bit too long, but mostly in a just-right British satiric vein. With Peter Sellers, Michael Caine, Peter Cook and Dudley Moore. Dir. Bryan Forbes. **96**

THEATER

Many Broadway theaters will accept ticket orders on major credit cards by telephone.

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HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for B'way and Off B'way shows, at Times Square Ticket Center, B'way at 47th St. (354-5800) & Lower Manhattan Theatre Center, No. 2 World Trade Center (354-5800), & in Brooklyn at *Fulton Mall Theatre Center* (625-5015).

Performance length is approximate; changes are frequent; phone theater for exact time.

Broadway

Previews and Openings

Tuesday, June 5

ENGELBERT HUMPERDINCK ON BROADWAY—*The English-born star in the field of contemporary* music offers, for the first time, among an evening of favorites, his latest song, *The Other Man and the Other Woman,* by Barry Mason. Tues., Wed., Thurs., & Sun. $25-$30; Fri. & Sat. $30-$35; 6/5-17. **Gershwin,** 51st W. of Bdway (586-6510). 2 hrs. All major credit cards.

DESIGN FOR LIVING—George C. Scott directs Jill Clayburgh, Raul Julia, and Frank Langella in a revival of the 1933 Noel Coward comedy about a *ménage à trois,* featuring Helena Carroll, Lisa Kirk, *Ann Swift, Richard Woods, Robertson Carricart, and* Arthur French. Previews now prior to a 6/21 opening. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; tickets *for previews $24 for all performances exc.* Sat. evenings which are $27. After opening, $30, exc. Sat. which are $33. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 20 mins. All major credit cards.

Friday, June 8

GOTTA GETAWAY!—A musical starring Liliane Montevecchi, Tony Azito, Loretta Devine, Alyson Reed, illusionists and animal trainers Ron and Joy Holiday, and, of course, the Rockettes. Action takes place on an ocean liner sailing to exotic ports-of-call, and the production includes new songs, old favorites, an American jazz ballet, a Siberian tiger, a panther, a leopard, and a jaguar; director/choreographer is Larry Fuller. Previews start 6/8 prior to a 6/13 opening; 2:30 & 8 daily, except Thursdays, thru 9/5; $17-$22. **Radio City Music Hall,** 1260 Sixth Avenue (246-4600).

Now Playing

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Marilyn Chris, Peter Michael Goetz, J. Patrick Breen, Kathleen Widdoes, Royana Black, and Marissa Chibas. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. Credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats," based on T.S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich in a revival of the Arthur Miller play; directed by Michael Rudman. With Louis Zorich, Stephen Lang, David Chandler, John Polito, Linda Kozlowski, Tom Signorelli, Kathy Rossetter, Karen Needle, Patricia Fay, and David Huddleston. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $20-$30; Sun. at 3, $22.50-$32.50; (no Saturday matinees) closes 7/1. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

END OF THE WORLD—Arthur Kopit's comedy about a mysterious stranger of enormous wealth who commissions a playwright to write a piece that will save the world from impending doom; directed by Harold Prince. Starring are John Shea, Barnard Hughes, and this year's Academy Award-winning actress Linda Hunt. Mon.-Thurs. at 8, $26.50-$32.50; Fri. & Sat. at 8, $29-$35; Wed. & Sat. at 2, $22.50-$28.50. **Music Box,** 239 W. 45th (246-4636). 2 hrs., 10 mins. All major credit cards.

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this *production and cast pure gold and the crowning* achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real-estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Robert Prosky, Lane Smith, James Tolkan, Jack Wallace, and J.T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

A MOON FOR THE MISBEGOTTEN—Revival of Eugene O'Neill's play, starring Kate Nelligan, Ian Bannen, and Jerome Kilty; directed by David Leveaux. Mon.-Fri. at 8, Sat. at 2, $22.50-$32.50; Sat. at 8, $25-$35. **Cort,** 48th St. betw. 6th & 7th (239-6200). 2 hrs., 45 mins. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards. ●

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3. $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, $25-$40; Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baranski, Kenneth Welsh, Yeardley Smith, Peter Gallagher, and Vyto Ruginis. On 7/2, John Vickery and Caroline Langerfelt take over the Irons-Close roles. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. With Jason Alexander, Frank Mastrocola, Ronn Carroll, Mel Johnson Jr., Scott Ellis, Kim Hauser, Scott Holmes. Music and lyrics by John Kander and Fred Ebb; directed by A.J. Antoon. McNally can create amusing situations and write funny lines, and there are quite a few floating around. Graciela Daniel's choreography may be her best yet. Minnelli's and Rivera's performances are knowing, efficiently executed, and multi-faceted. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model and is as clever a show as you are likely to see, with fine performances from the stars. Mon.-Sat. at 8, Wed. & Sat. at 2, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 10 mins. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $23-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Raymond Baker. Philip Astor does the matinees. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

THE WIZ—Stephanie Mills stars in a revival of the 1975 Broadway musical. Book: William F. Brown, based on L. Frank Baum's *The Wonderful Wizard of Oz;* music and lyrics: Charles Smalls; directed (and costumed) by Geoffrey Holder; choreography by George Faison. With Ella Mitchell, Carl Hall, Gregg Baker, Charles Valentino, Howard Porter, John-Ann Washington, Juanita Fleming, Ann Duquesnay. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $27.50-$40; Wed. at 2, $25-$35. **Lunt/Fontanne,** 205 W. 46th (575-9200). 2 hrs., 30 mins. All major credit cards.

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, *based on the Kazantzakis novel; music by* John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, and Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3;

$20-$40; Wed. at 2, $17.50-$37.50; thru 7/1. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A...MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary G. Murray, Randy Graff, Charlaine Woodard, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

BEST WIVES—Raymond Alvin's play deals with the myths, dreams, and realities of two brothers and how a stranger brings their relationship into focus. 6/25-29 at 4 p.m. Free; seats are on a first-come first-serve basis. **Lincoln Center Auditorium,** 111 Amsterdam Ave.

BROWNSTONE—Musical by Peter Larson, Josh Rubins, and Andrew Cadiff (who also directed), set in a Manhattan brownstone, exploring the lives of five of the tenants. With Ralph Bruneau, Loni Ackerman, Maureen McGovern, Kimberly Farr, and Lenny Wolfe. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10, $12. **Hudson Guild,** 441 W. 26th (760-9810).

DANNY AND THE DEEP BLUE SEA—The Circle Repertory Company presents a two-character play, by John Patrick Shanley, about a relationship between two violent and lonely young people who meet in a Bronx bar; directed by Barnet Kellman; with June Stein and John Turturro. Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 3 & 7. Previews now prior to a 6/6 opening. Preview prices, $17.50-$22.50. After opening, $19-$24.50. **Circle in the Square Downtown,** 159 Bleecker St. (254-6330).

THE FANTASTICKS—A musical fable in its zillionth year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50; thru 6/10. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321). ●

FOUND A PEANUT—Donald Margulies' play about confrontation within a group of children in the backyard of a Brooklyn tenement. The eight children are played by adults; directed by Claudia Weill. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 6/24. **Public/Anspacher,** 425 Lafayette (598-7150).

HOLY JUNKIE—John Quinn's play deals with the emotional experiences of drug addicts; directed by James Jennings; featuring James Nixon, Jane Culley, and Michael Halata. $15-$18. **American Theater of Actors,** 314 W. 54th (581-3044).

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Cynthia Nixon, Jerry Stiller, Christopher Walken, and Sigourney Weaver. **Promenade Theater,** 76th & Bdway (580-1313).

ICE BRIDGE—John F. Forster's play, set in a nuclear missile silo/weather station above the Arctic Circle, presented by the Vietnam Veterans Ensemble Theater Company. Wed.-Sun. at 8, Sat. & Sun. at 3; $12-$14. **Public/Other Stage,** 425 Lafayette St. (598-7150).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Barbara Barrie, Peg Murray, Jerry Lanning, Tom Robbins, Cristine Rose, and Mitchell Greenberg. **Playwrights Horizons,** 416 W. 42nd (279-4200).

KENNEDY AT COLONUS—Laurence Carr's play which traces the career of Robert F. Kennedy from 1960 to his death in 1968; directed by Steve Zuckerman; with Christopher Curry in the title role. Mon.-Sat. at 8, Wed. & Sat. at 2; $16-$20; from 6/8. **47th St. Theater,** 304 W. 47th (354-1293).

LINDA HER AND THE FAIRY GARDEN—A curtain-raiser and a full one-acter by Harry Kondoleon described as comic fantasies; directed by Carole Rothman. With Brooke Adams, Brenda Currin, Staci Love, Patrick Kilpatrick, John Glover, Carol Kane, Anne Lange, Rick Porter, Mark Soper, and Robert Weil. Tues.-Sun. at 8; $10, $12. **McGinn/Cazale Theatre,** 76th & Bdway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

MR. & MRS.—Kevin Wade's comedy about a premarital situation, featuring Mark Metcalf, Peter Friedman, Polly Draper, and Pamela Brook; directed by David Trainer. Wed.-Sat. at 8, Sun. at 3 & 7:30; $10; thru 6/10. **WPA,** 138 Fifth Ave. (206-0523).

THE NEST OF THE WOODGROUSE—Soviet playwright Victor Rozov's drama, set in Moscow, of a diplomat and his family in crisis (play's title derives from the woodgrouse's deafness during its mating ritual). The stars are Eli Wallach, Anne Jackson, Mary Beth Hurt, and Phoebe Cates. Tues.-Sun. at 8, Sat. & Sun. at 3; $15, $18. **Public/Newman,** 425 Lafayette St. (598-7105).

NITE CLUB CONFIDENTIAL—Dennis Deal's musical is the "sin-steeped story of a 50s nightclub singer, her rise, her fall, her lust"; directed by Albert Evans. With Steven Berger, Fay DeWitt, Steve Gideon, Denice Nolan, and Tom Spiroff. Tues.-Fri. at 8, Sun. at 7:30, Sat. at 7 & 10, Sun. at 3. **The Ballroom Theater,** 253 W. 28th (594-0326).

ON APPROVAL—Frederick Lonsdale's comedy concerning two women who decide to have a trial marriage with their fiances at a Scottish country house; directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$25. **Roundabout/Susan Bloch,** 307 W. 26th (242-7800).

PRIVATE SCENES—Ed Kaski and Carla Spindt star in Joel Homer's play about a young man and woman; directed by Maggie Harrer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $15. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

THE SHADOW OF A GUNMAN—Sean O'Casey's comedy of Irish life within the I.R.A.; directed by Jim Sheridan. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7:30; $15-$20. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

ROBERT FROST: FIRE AND ICE—A one-man show, starring Arthur Peterson, about the wit, genius, and trials of America's poet laureate. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3; $15. **South St. Theater,** 424 W. 42nd (279-4200).

SPLIT SECOND—Dennis McIntyre's play, directed by Samuel P. Barton and featuring John Danelle, Michele Shay, Norman Matlock, Peter Fernandez, Bill Cwikowski, and Helmar Augustus Cooper, is about a policeman facing a crisis of conscience after committing a violent act. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22. **Theatre Four,** 424 W. 55th (246-8545).

TRUE WEST—Daniel Stern and Tim Matheson co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$22. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

YEATS!—Three one-acters by Yeats, directed by Sam McCready. With Olivia Casey, Kevin Gardiner, Brooke Myers, Todd Oleson, J. Patrick O'Sullivan, Michael Stacy. Wed.-Sat. at 8, Sun. at 3; $8, thru 6/10. **Quaigh,** 110 W. 43rd St. (221-9088).

Theater Companies

AMERICAN JEWISH THEATRE—**Theatre:** Theodore Bikel, in a program of Jewish songs, stories, and music. 6/9, 16 at 8; 6/10, 17 at 2; $14.50. **Studio:** *Andorra,* by Max Frisch, set in a mythical kingdom, dwells on a youth who is ridiculed because he is mistaken for a Jew; directed by Marty Fried. Thurs. & Sat. at 8, Sun. at 2 & 7; $11; thru 6/17. **92nd St. Y,** 1395 Lexington Ave. (427-4410).

APPLE CORPS—Revival of Edna Ferber and George S. Kaufman's *The Land Is Bright,* directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 6/17. **Theater,** 336 W. 20th (929-2955).

CHERUBS GUILD—Peter Hedge's *Oregon* and Angus MacLachian's *Tiny Demons,* the first set inside an automobile on a highway in northern California, the second focusing on a child's first visit home from the big city. Wed.-Sat. at 8, Sun. at 5; $8; from 6/8. **Wonderhorse,** 83 E. 4th St. (533-5888).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REP—A revival of Lanford Wilson's *Balm in Gilead,* presents a portrait of New York street life set in an all-night coffee shop; directed by John Malkovich. With Gary Sinise, Terry Kinney, Tanya Berezin, Glenne Headley, Jeff Perry, Laurie Metcalf, Danton Stone, and Brian Tarantina. Tues.-Sat. at 8; Sat. at 2; Sun. at 3 & 7:30, $22.50-$25; thru 6/17. **Theater,** 99 7th Ave. So. (924-7100).

ENSEMBLE STUDIO THEATRE—7th Annual Festival of New One-Act Plays, *Marathon '84,* performs in Series A, B, C, & D. Phone theater for specifics. Wed.-Fri. at 7:30, Sat. & Sun. at 2 & 7:30; $12; thru 6/17. (For all four series, $42.) **Theater,** 549 W. 52nd (247-4982).

FAMILY REPERTORY—*Throw Down II,* a series of vignettes about the lives and struggles of famous boxers. Thurs.-Sat. at 8; $6. **Cuando,** 9 Second Ave. (477-2522).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Revue, political satire, and improvisation. Sun. at 7:30, Fri. at 8; $4; Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

JEWISH REPERTORY THEATRE—*Kuni Leml,* a new musical, in English, based on Goldfadn's classic Yiddish comedy, set in Odessa in 1880, pitting a domineering father against his enlightened daughter. Music is by Raphael Crystal, lyrics by Richard Engquist, directed by Ran Avni. Tues.-Thurs. at 8, Sat. at 8:30, Sun. at 3 & 7; $11-$14; 6/9-7/8. **Theater,** 344 E. 14th St. (674-7200).

LA MAMA E.T.C.—*Fun City,* written & directed by Matthew Maguire, is about New York City. Thurs.-Sun. at 9; $7; thru 6/17. Walter Hadler's *The Air-Conditioned Beach,* directed by Daffi Nathanson, is a dark comedy about a nuclear family in transition. Thurs.-Sun. at 7:30; $6; thru 6/24. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN THEATRE CLUB—**Upstage:** Holly Hunter, Mark Linn-Baker, and Patricia Richardson in Beth Henley's *The Miss Firecracker Contest,* story of a young woman with a shady past who now has loftier ambitions; directed by Stephen Tobolowsky. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $16-$20; thru 6/24. **MTC,** 321 E. 73rd (472-0600).

THE MIRROR THEATER—Susan Glaspell's *Inheritors* and Clifford Odets's *Paradise Lost,* alternate with *Rain,* by John Colton and Clemence Randolph; Ibsen's *Ghosts,* and John Patrick's *The Hasty Heart.* The company features Geraldine Page, Mason Adams, Maxwell Caulfield, Madeleine Sherwood, Sabra Jones, David Cryer, and W.B. Brydon. Phone for schedule. **Theater at St. Peter's,** Lexington at 54th (944-9300).

PLAYWRIGHTS HORIZONS—Mick Casale's *Elm Circle* is set in the summer of 1977 and recounts a girl's journey through America "in search of her star." With Cheryl Giannini, David MacDonald, Edward O'Neill, Ben Seigler, and Kelly Wolf; directed by Pamela Berlin. **Studio Theater,** 416 W. 42nd (564-1235).

PRODUCTION COMPANY—Craig Lucas's *Blue Window,* a comedy bringing together seven persons before, during, and after a dinner party. With Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Christine Estabrook, Brad O'Hare, and Lawrence Joshua; directed by Norman Rene. Mon.-Thurs. at 8, Fri. at 7 & 10, Wed. at 2; $15; thru 6/22. **Theater Guinevere,** 15 W. 28th (686-1470).

REPERTORIO ESPANOL—Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in repertory; $8-$10; thru June. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's latest, *The Mystery of Irma Vep,* a Penny Dreadful, is a two-man show starring Charles Ludlam himself and Everett Quinton in multiple roles. Play is replete with vampires, werewolves, and mummies. Fri. & Sun. at 8, Sat. at 7 & 10; $10; thru 6/24. **One Sheridan Square** (691-2271).

RIVERSIDE SHAKESPEARE COMPANY—Joseph Papp presents *Romeo and Juliet* on tour throughout neighborhood parks in the five boroughs 6/5-7/1. FREE. Call 877-6810 for locations.

ROYAL COURT REP—Dan Ross's *Murder Game,* Thurs., Fri. & Sat. at 8, Sun. at 3; Phyllis Craig's *Bargain for Murder,* Mon. & Tues. at 8; *Murder One,* Tues. at 8; $7. **Theater,** 301 W. 55th (997-9582).

THE 13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx,* directed by Peter Gordon, about two street punks caught up in their own terrorizing; Tues., Wed., Sat. & Sun. at 9:30; and *Line,* directed by Roberta Hawkins, about man's desire to be first; Thurs. & Fri. at 9:30, Sat. & Sun. at 7:30. Ren Draya's *The Mothers,* directed by Edward Medina, about pregnant unwed teenagers. Mon. & Thurs. at 7:30. **Theater,** 50 W. 13th St. (675-6677).

UBU REPERTORY—Michel Tournier's *The Fetishist,* a one-man show starring Frederick Neumann, directed by Francoise Kourilsky. The title tells the story. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 7; $10-$15; thru 6/24. **Perry St. Theater,** 31 Perry St. (255-9186).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ARMS AND THE MAN—GBS's play, directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; $6; thru 6/17. **West Side Rep.,** 252 W. 81st (666-3521).

ARMS AND THE MAN—GBS's play; directed by Irene Moore. Thurs.-Sat. at 8; Sun. at 3; $6; 5/31 thru 6/16. **Entermedia's** second story theatre, 189 Second Ave. (929-3567).

THE CHESS GAME OF DEATH—Valerie Collins's version, based on Jean Anouilh's *Antigone,* with Mel Boudrot, Michelle Duval, Stephen McNaughton, and Elizabeth Ruf. Tues.-Sat. at 8; $6; thru 6/16. **Sargent,** 314 W. 54th (644-6687).

CHICKEN LITTLE WAS RIGHT!—Charles LaTourette's nuclear farce; directed by Christopher Lamb. Thurs.-Sat. at 8, Sun. at 7:30; $5; thru 6/10. New York Actors' Ensemble production. With Donald Viscardi, Ruby Payne, Randal Hart, Ken Wishnia, Anthony Piazza, Cindy Dutton, and Jeremy Fortner. **Courtyard Playhouse,** 39 Grove St. (620-7110).

A COUNTRY FOR OLD MEN—Anthony F. Doyle's work that explores the problems of four aged men claiming squatter's rights on land that has been deserted by a lumber company; directed by Jerry Heymann. Wed.-Mon. at 8, Sun. at 3 (no Sun. eve. perf.); $5; 6/8-7/1. **TOMI,** 23 W. 73rd (678-7259).

DEATH IN THE ORGANIZATION—David Schanker's surrealistic comedy of sudden death, power politics, and obsessive love, set in the boardrooms of a food service administration; directed by Harvey Seifter. With Doug Simes, Gordon Gray, Marion Myrick, Ron Elfred, and Peter Bruno. Thurs.-Sun. at 8; $4; thru 6/10. **Theater for the New City,** 162 Second Ave. (254-1109).

DELICATE FEELINGS—Rosalyn Drexler's play with music about female mud wrestlers; directed by George Ferencz. With Bill Nunnery, Bobby Faust, Tino Juarez, Leslie Levinson, and Martha Whitehead. Thurs.-Sun. at 8; $4. **Theater for the New City,** 162 Second Ave. (254-1109).

DOUBLE BILL—Two plays by Arthur Schnitzler: *The Festival of Bacchus* and *The Big Scene;* directed by Linda Pakri. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 6/17. **18th St. Playhouse,** 145 W. 18th St. (673-5636).

DOUBLE BILL—William Inge's *Glory in the Flower,* and Tennessee Williams's *Perfect Analysis Given by a Parrot,* presented by American Renaissance Theater. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 6/24. **A.R.T.,** 112 Charlton St. (929-4718).

DOUBLE BILL—William Inge's *Margaret's Bed* and Rainer Werner Fassbender's *Bremen Coffee;* both directed by Robert Owens Scott. Thurs.-Sat. at 8, Sun. at 3; $5; thru 6/9 (6/10 perf. at 2). **Beckman,** 314 W. 54th (581-3044).

THE EMPEROR OF MY BABY'S HEART—A horror musical of the 1940s about greed in the songwriting profession, written by Lawrence DuKore and Mark Barkan; directed by David Gold. 6/7-9, 14-16, 22-24 at 8. 6/10, 17, 24 at 2; $6. **Cloister Theater** of the Riverside Church, 120th St. & the Drive (864-2929).

AN EVENING WITH CHEKHOV—*The Brute,* directed by Peggy Woody, and *A Marriage Proposal,* directed by Mark Thompson. Mon.-Fri. at 7:30; thru 6/15; $6. **Theatre Downstairs,** 7 E. 15th St. (279-9321).

FIVE TOGETHER SEPARATELY—Joe Bays's comedy, directed by Larry Kirchgaessner. Thurs.-Sat. at 7:30, Sun. at 3; $6; thru 6/17. **Our Studios,** 147 W. 24th (695-5342).

GOLDEN BOY—Revival of the 1964 musical, based on the play by Clifford Odets and William Gibson; music by Charles Strouse, lyrics by Lee Adams. Featured are Obba Babatunde, James Randolph, Taro Meyer, and Ebony JoAnn; directed by Jeffrey B. Moss. Wed.-Sat. at 8, Sat. at 3, Sun. at 4; $10-$12.95; thru 6/24. **Billie Holiday,** 1368 Fulton St., Brooklyn (636-0918).

THE GOOD WOMAN OF SETZUAN—Revival of Bertolt Brecht's parable about a good person's survival in a hostile world.; directed by James Louis Niesen. Wed.-Fri. at 8, Sat. at 7, Sun. at 3 & 7:30; thru 6/10. An Irondale Ensemble production. **Nameless Theater,** 125 W. 22nd (666-7856).

HANNAH SENESH—The true story of an Israeli poet who became the first female paratrooper in WW II, written and directed by David Schechter, music by Steven Lutvak and Elizabeth Swados; Lori Wilner is the star of this one-woman show. Sun.-Wed. at 8; $8; thru 6/27. **Studio,** 133 2nd Ave. (777-7005).

HOSTAGE—Chilling drama written and directed by Tom Fox, featuring Christine and Tom Ammirato, John Bryson, David Packer, and Valerie Smaldone. Thurs.-Sat. at 8, Sun. at 2; $8; thru 6/10. **Theatre 22,** 54 W. 22nd (698-8343).

HOT SAUCE—Karmyn Lott's family drama, set in rural Texas in the late 50s, portrays a poor family struggling with a shattering crisis; directed by Toni Dorfman. With Sharon Hope, Wayne Elbert, Marchand Odette, and Katherine Price. Thurs.-Sat. at 8, Sun. at 7; 6/8-30; $8. **Theatre-Off-Park,** 28 E. 35th (679-6283).

I DON'T WANT TO BE ZELDA ANYMORE—Marty Martin's one-woman play, starring Margie Bolding as the wife of F. Scott Fitzgerald; directed by Jason Buzas. Thurs.-Sat. & Mon. at 8, Sun. at 3; $10-$15; thru 7/2. **Actors Repertory,** 303 E. 44th (687-6430).

I GOT SHOES—Jill Maynard's play about four senior citizens who have recently moved from New York City to Florida; directed by Anne Cowett. Thru 6/8 at 12:15 (bring your lunch). FREE. **Quaigh,** 108 W. 43rd (221-9088).

I LOVE SOPHIE—Frank Pugliese's comedy about young romance; directed by Theo Barnes; with Cyndi Coyne, Roger Kabler, Dominick Caputo. 6/6, 9 at 8; $8. **New Forum,** 358 W. 44th (245-5792).

INTERNAL COMBUSTION—Musical by Georgia Bogardus Holof and David Mettee consisting of songs and sketches about the evolution of American families since the invention of the auto. Thurs.-Sun. at 8, Sun. at 2:30 also; $5; thru 6/10. **Musical Theatre Works,** 133 Second Ave. (677-0040).

JESSE AND THE GAMES—Garland Lee Thompson's play about the Jesse Owens Olympiad; directed by Chuck Wise. Thurs.-Sat. at 8, Sun. at 3; 6/7-24; $8. **Aronow Theater,** 136th St. & Convent Ave. (662-8463).

THE LAND IS BRIGHT—Drama by Edna Ferber and George S. Kaufman, with 19 actors, spanning 1890-1940 in the life of the Kincaids; directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 6/17. **Apple Corps,** 336 W. 20th (929-2955).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 11 a.m. ($10); 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher,** 1230 Fifth Ave. (534-2804).

NIAGARA FALLS—Leonard Melfi's play about the 60s; directed by Janet Sturm. Fri. & Sat. at 8, Sun. at 3; $5; thru 6/7. **Little Theater** of the Greek Orthodox Church, 302 W. 91st (870-0911).

NIGHT SWEAT—Robert Chesley's play, set in a gay disco/bath house; directed by Nicholas Deutsch. Thurs., Fri. & Sun. at 8:30, Sat. at 7 & 10; $10; thru 7/29. **Shandol,** 137 W. 22nd (279-4200).

OTHER GIRLS—Three plays by Jacqueline Allen which explore a variety of relationships between women; directed by Joy Lawrence; presented by The Clique. Thurs.-Sun. at 8; $6; thru 6/17. **New Theater,** 62 E. 4th St. (677-2392).

THE PLAY'S THE THING—Comedy by Ferenc Molnar and P.G. Wodehouse, directed by Neal Weaver, about a sophisticated playwright who uses his talent to save a love affair from disaster. Thurs.-Sat. at 8, Sun. at 3; $8; thru 6/10. **Meat & Potatoes,** 306 W. 38th St. 4th floor (564-3293).

PRETTY BOY—Written and directed by Greg Mehrten and inspired by the *Lulu* plays of Wedekind, play concerns a gay youth and his various relationships in bourgeois society. Tues.-Sun. at 8; $8-$10; 6/5-7/1 at 8:30. **Performing Garage,** 33 Wooster St. (966-3651).

ROUNDHEADS AND PEAKHEADS—Bertolt Brecht's parody telling how a dictator averts social revolution by dividing the population into two racial types and pitting them against each other; directed by Jerry Roth, with a cast of 19. Wed.-Sun. at 8; $8; thru 6/10. **Classic Theater,** 114 W. 14th (929-8033).

STUFF AS DREAMS ARE MADE ON—Shakespeare's comedy, *The Tempest,* changed into a one-man show by and with Fred Curchack. Wed.-Sun. at 8; $4; 6/10-24. **Theater for the New City,** 162 Second Ave. (254-1109).

SCAPIN—Moliere's classic comedy, with music by Paul Shapiro, directed by Amy Brockway. Fri., Sat. at 8, Sat. & Sun. at 3; $7-$10; thru 6/10. **Theater of the Open Eye,** 316 E. 88th (534-6909).

SUMMER STORM—Bruce Speas's play, directed by Jonathan Polansky. Jeff Fahey stars as a youth whose car is swept off the road during a flash flood and finds himself an overnight guest of strangers. 6/4, 6-9 at 8; $6. **Raft,** 432 W. 42nd (279-4200).

SURVIVORS—Roberto Monticello's anti-nuclear war play, directed by Galila Oren, with original rock music by Kimboto. 6/8, 9, 15, 16 at 8; 6/10 at 2. **Off-Center,** 436 W. 18th (505-7256).

UNDER RENOVATION—Carloni Goldoni's 18th-century comedy about a debt-ridden husband and his social-climbing wife in cosmopolitan Venice. 6/14-17, 19-24 at 8, 6/17 & 24 at 3; $8. **The Classic,** 114 W. 14th (242-3900).

ZONES OF THE SPIRIT—Amlin Gray's pair of one-acters derived from the life and works of Strindberg: *Outlanders,* and *Wormwood;* directed by Sharon Ott. Thurs.-Sun. at 8; $4; thru 6/17. **Theater for the New City,** 162 Second Ave. (254-1109).

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

CARMELA TAL BARON—Paintings of imaginary windows, with an eerie, dream-like quality, thru 6/30. Foxworth, 33 E. 65th (772-3460).

MAX BILL/KUBACH-WILMSEN/MASAYUKI NAGARE—Sculpture in stone by these three artists, thru 7/13. Staempfli, 47 E. 77th (535-1919).

JEAN CHARLES BLAIS—Figurative paintings and drawings on paper, in pastel and gouache, thru 6/9. Castelli Graphics, 4 E. 77th (288-3202).

WILLEM DE KOONING—New paintings, sculpture, and drawings, thru 6/23. Fourcade, 36 E. 75th (535-3980).

RAOUL DUFY—Paintings, watercolors, and drawings, thru 6/9. Davidson, 43 E. 78th (734-6702).

ERIC—Fashion illustrations by an artist who worked for *Vogue* from 1925 to 1958, thru 6/8. Society of Illustrators Museum, 128 E. 63rd (838-2560).

SHIRL GOEDIKE—Paintings of the French Riviera and the "Midi", 6/6-29. Coe Kerr, 49 E. 82nd (628-1340).

STEVEN HOLL—Architectural projects, including works on paper, works on glass, photographs, models, 6/5-7/14. Facade, 1044 Madison (744-4997).

KAZUKO INOUE—Recent abstract paintings, 6/7-7/3. Stone, 48 E. 86th (988-6870).

JULIO LARRAZ—Recent paintings, thru 6/16. Haime, 1000 Madison (772-7760).

ROBERT NATKIN—Recent paintings from the "Hitchcock" series, thru 6/9. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

GERALD NICHOLS—Large, cut-out reliefs with imagery drawn from well-known works of art, thru 7/7. Steinbaum, 903 Madison (734-3373).

EMIL NOLDE—Selected paintings and watercolors by this German Expressionist, thru 6/30. Sabarsky, 987 Madison (628-6281).

PICASSO—"The Last Prints"—selections from the series of 156 etchings, thru 6/29. Browne, 1018 Madison (772-6222).

REEVE SCHLEY—Landscapes in watercolor, thru 6/8. Graham Modern, 1014 Madison (535-5767).

CHRISTINA STACK—Abstract paintings, thru 6/22. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

LEON TUTUNDJIAN—Constructivist works on paper from the twenties, thru 6/15. Prakapas, 19 E. 71st (737-6066).

JOHN WESLEY—Whimsical paintings depicting Proust and Oriental female figures, thru 6/23. Elkon, 1063 Madison (535-3940).

CHRISTOPHER WHITE—Abstract paintings based on landscapes, thru 6/9. Ericson, 23 E. 74th (737-6155).

FRANK LLOYD WRIGHT—Original drawings, prints, posters, letters, objects and ephemera, thru 7/15. Reinhold-Brown, 26 E. 78th (734-7999).

JEAN XCERON—Paintings and watercolors from 1926-1966, thru 7/14. Kouros, 831 Madison (879-5454).

57th Street Area

FRANCIS BACON—Recent paintings by this British artist, thru 6/5. Marlborough, 40 W. 57th (541-4900).

HARRY BARTNICK—Recent paintings, 6/9-7/14. Zarre, 41 E. 57th (752-0498).

RUTH BAUER—Romantic landscape paintings, 6/5-30. Markel, 50 W. 57th (581-1909).

ALICE DALTON BROWN—Recent paintings of Victorian houses, thru 6/27. Sachs, 29 W. 57th (421-8686).

ANTHONY CARO—Two shows running concurrently, in honor of this sculptor's 60th birthday, thru 6/29. Emmerich, 41 E. 57th (752-0124), and Acquavella, 18 E. 79th (734-6300).

FRANCESCO CLEMENTE/BRYAN HUNT/DAVID SALLE—Paintings by Clemente and Salle, sculpture by Hunt, 6/6-7/27. BlumHelman, 20 W. 57th (245-2888).

TRUDI FRANK—Watercolors, 6/5-30. Siegel, 24 W. 57th (586-0605).

ALEXANDER HOLLWEG/HITCH LYMAN—Watercolors of the artist's native England/Watercolors of the gardens of Spain, 6/5-7/6. Kornblee, 20 W. 57th (586-1178).

JASPER JOHNS—Selected prints, 6/5-7/7. Heesy, 50 W. 57th (942-0521).

JIMMY KELLOUGH—Landscape paintings, thru 6/9. Hadler-Rodriguez, 38 E. 57th (752-7734).

FRANZ KLINE—Black-and-white abstract paintings and drawings, thru 6/9. Del Re, 41 E. 57th (688-1843).

LOCKSPEISER—New paintings, thru 6/9. Phoenix, 30 W. 57th (245-5095).

MARISOL—New sculpture, thru 6/8. Janis, 110 W. 57th (586-0110).

RICHARD MOCK—Expressionistic, colorful paintings with a childlike sense of order, thru 6/16. Alexander, 20 W. 57th (757-3721).

CAMILLE PISSARRO—Drawings, pastels, and watercolors by one of the elder Impressionists, thru 6/9. Heidenberg, 50 W. 57th (586-3808).

SIGMAR POLKE—Large-scale paintings on fabric by this German artist, thru 6/15. Goodman, 24 W. 57th (977-7160).

BRUCE POLLOCK—"Helixes and Blocs"—recent sculptural works, 6/6-30. Miller, 38 E. 57th (319-1800).

FAIRFIELD PORTER/YVONNE MULLER—Paintings and drawings of seascapes, interiors, plus a large drawing of Manhattan and a portrait of the artist's daughter/Color-field paintings. Thru 6/20. De Nagy, 29 W. 57th (421-3780).

BRUNO ROMEDA—Bronze sculptures, thru 6/9. Crispo, 41 E. 57th (758-9190).

CELIA RUMSEY/ROBERT ROESCH—Aerial landscape paintings/Cor-ten steel sculpture. Thru 6/30. Segal, 63 E. 57th (486-2297).

JERALD SILVA—Large-scale watercolors of nudes and still lifes, thru 6/9. French, 41 W. 57th (308-6440).

JOSEPH STELLA—Studies for this artist's last projected work, "The Underground Cathedral," as well as drawings and watercolors from every period of his career, thru 6/15. Schoelkopf, 50 W. 57th (765-3540).

JAKOB WEIDEMANN—Recent abstract paintings, 6/5-30. Gruenebaum, 38 E. 57th (838-8245).

THORNTON WILLIS—Recent watercolors, thru 6/23. Oscarsson Hood, 41 W. 57th (750-8640).

JACK YOUNGERMAN—Paintings on paper, 1960-1980, thru 6/15. Washburn, 42 E. 57th (753-0546).

East Village

TOM DILLON—Paintings shaped like altar-pieces, of objects such as bones and plumbing parts in urban settings, 6/7-7/1. P.P.O.W., 216 E. 10th (477-4084), Wed.-Sun. 12-6.

MARVIN GASOI—Cibachrome prints, thru 6/24. Art City, 439 E. 9th (420-0867), Thurs.-Sun. 1-6.

JOEL HANDORFF—Sketches inspired by the imagery of Piranesi, on Plexiglas panels, thru 6/18. Christminster, 336 E. 5th (475-8369) Wed.-Fri. 7-10, Sat.-Sun. 1-6.

ROBERT LOUGHLIN/AUSTE—Paintings of heads with exaggerated features in dark, mysterious settings/Paintings of heaven and its inhabitants. Thru 6/23. Garet, 204 E. 10th (475-8701).

THOMAS SCHINDLER—Paintings by a Berlin artist, thru 6/17. Sharpe, 328 E. 11th (777-4622), Tues.-Sun. 1-6.

SoHo and Tribeca

PAT ABBOTT-RYAN—Archetypal forest imagery in paintings, thru 6/16. 22 Wooster (431-6445).

JOSEPH BEUYS—Etchings and bronze sculptures, thru 6/15. Editions Schellmann & Kluser, 50 Greene (219-1821).

JAMES BIEDERMAN—A survey of drawings, 1979-1984, thru 6/16. Weber, 142 Greene (966-6115).

JEAN CHARLES BLAIS—Large-scale figurative paintings, irregularly shaped, on old billboards, thru 6/9. Castelli, 420 W. Broadway (431-5160).

TONY BROWN—Two recent sculpture installations, thru 6/16. 49th Parallel, 420 W. Broadway (925-8349).

JOSEPH CALS—Recent oil paintings, thru 6/23. Germans Van Eck, 420 W. Broadway (219-0717).

CLYDE CONNELL—Recent sculpture, thru 6/23. Delahunty, 291 Church (226-2519).

TINKA DENENBERG—Paintings of interiors and landscapes, thru 6/16. Condeso/Lawler, 76 Greene (219-1283).

DAVID DEUTSCH/DAVID TRUE/ANTON VAN DALEN—Large ink, gouache, and acrylic paintings on paper/Seascape and landscape paintings/Paintings that explore the boundary between nature and science. Thru 6/16. Thorp, 103 Prince (431-6880).

DANIEL GALLIDUANI—"Noumenal Mirrors"-a sculpture project, thru 6/30. Leon, 31 Desbrosses (226-7789).

SHARON GOLD/GRACE BAKST WAPNER—Abstract paintings/An 8-panel teak and copper screen. Thru 6/16. 55 Mercer (226-8513).

BARBARA GRAY—"Drawings of Madam Boudene", thru 6/21. Ward-Nasse, 178 Prince (925-6951).

KATHRYN HALBOWER—Large-scale figurative oil paintings on wood panels, thru 6/16. Toll, 146 Greene (431-1788).

DAVID HATCHETT—Sculpture, thru 6/9. Brown, 100 Greene (219-1060).

MARK KOSTABI/ELLEN BERKENBLIT—Paintings and drawings/Paintings. Thru 6/9. Semaphore, 462 W. Broadway (228-7990).

CHINA MARKS—Sculptures of miniature figures, thru 6/30. Starkman, 465 W. Broadway (228-3047).

JOE NICASTRI—New fresco paintings, watercolors, and drawings, thru 6/6. Hoffman, 429 W. Broadway (966-6676).

STEVE NORTON—Eight large-scale watercolors showing a humorous view of the artist's childhood adventures in his backyard, thru 6/30. Cutler, 164 Mercer (219-1577).

JEFFREY PLATE/JIM RAGLIONE/ARDEN SCOTT—Abstract constructions of wood and iron/Chairs and tables made of perforated copper pipes through which water can be circulated/Elongated abstract sculptures made of polished soapstone, 6/5-7/13. Manhattan Art, 81 Greene (219-2007).

ROD RHODES/ALISON SAAR—Sculptural environments/Relief paintings and sculpture, 6/7-7/13. Knowlton, 153 Mercer (431-8808).

URSULA VON RYDINGSVARD/GEORGIA MARSH—Sculpture concerned with the idea of enclosure, protection, made of carved cedar beams/Long, banner-like abstract gouaches, loosely based on poems from Ovid. Thru 6/30. Stoler, 13 White (966-5090).

EDITH VONNEGUT—Paintings of mysterious figures in equally mysterious settings, thru 6/10. Central Falls, 478 W. Broadway (475-3333).

BRUCE WALL—Expressionistic paintings on foam and canvas, thru 7/21. Soho Center for Visual Artists, 110 Prince (226-1995).

JOAN WITEK—Large-scale abstract paintings with repetitive marks, in oil and graphite, thru 6/23. Esman, 121 Spring (219-3044).

GERALD WOLFE—A painting and sculpture installation, thru 6/30. Windows on White, 55 White (269-0320).

JACK YOUNGERMAN—Large-scale sculptural relief paintings, mostly red and black, made of oil, epoxy, polystyrene and fiberglass, thru 6/15. Washburn, 113 Greene (966-3151).

MARIAN ZAZEELA—"Light for Sunset Ragas"—a continuous light and sound environment, thru 6/9. Dia Art Foundation, 6 Harrison (925-8270).

Other

MICHAEL ASCHENBRENNER—"Damaged Bone Series: Chronicle 1968"—bones, broken and whole, made of crystal, thru 6/16. New York Experimental Glass Workshop, 142 Mulberry (966-1808).

WILLIAM CHILDRESS—Sculpture and drawings, thru 6/30. Gibson, 205 E. 78th (772-2332).

GUNTHER GERZSO—A retrospective of work from 1958 to the present, by this painter from Mexico, thru 6/27. Martin, 213 E. 49th (980-8104).

RICHARD HOFMANN—The artist will transform the gallery into a cathedral in which two performance artists will be married, thru 6/26. Fashion Moda, Third Ave. at 147th, Bronx (585-0135).

GERALD HUTH—Constructed paintings and collages, 6/5-30. Marymount Manhattan College, 221 E. 71st (472-3800), daily 12:30-8.

OWEN MORREL—Preparatory and working drawings for monumental sculpture, thru 6/28. Greenwald, 181 Mott (219-1642).

GARY PETRI—Five figurative sculptures of wood, metal and other media, thru 6/23. Perlson, 430 W. 14th (695-7503).

TIM PRYTHERO—Mixed-media sculptures of dwellings on wheels, such as trailers, all small-scale, thru 6/30. Cornelius, 170 Fifth (243-7171).

TED ROSENTHAL/GREGORY BOTTS—Large-scale painted steel sculpture with both figurative and political elements/Paintings that refer to landscape. Thru 6/29. Ala, 32 W. 20th (675-3267).

GROUP SHOWS

Madison Avenue and Vicinity

CDS—13 E. 75th (772-9555). "Artists Choose Artists III"—Chia, DeStaebler, Garet, Hunt, Moskowitz, Rothenberg, Salle have chosen Twombly, Voulkos, Samaras, Byars, Storrs, York, Nauman; thru 6/30.

CHILDS—956 Madison (772-6606). Paintings and drawings by gallery artists, thru 6/23... Prints by *American Regionalists, including* Benton, Curry, Wood, others; thru 6/23.

COLNAGHI—26 E. 80th (772-2266). Drawings by *Tiepolo, Piazzetta, Watteau, others, thru 6/9.*

HOFFELD & CO.—1020 Madison (734-5505). Small paintings by Albers, Avery, Held, Katz, Matisse, others; *thru 6/9.*

LEFEBRE—47 E. 77th (744-3488). Works by gallery artists, including Alechinsky, Bury, Fussman, Jorn, Poliakoff, others; thru 6/29.

MARBELLA—28 E. 72nd (288-7809). Works by artists who were in the Armory Show of 1913, including Beal, Davies, Luks, Sloan, others; thru 6/9.

MATHES—851 Madison (249-3600). Early 20th-century works on paper by Benton, Davis, Dove, Sheeler, others; thru 6/8.

PAYSON-WEISBERG—822 Madison (249-1666). Paintings and works on paper by Anthony, Banach, Buch, Dillon, de Juan, Margulis; thru 9/3.

SCHLESINGER-BOISANTE—822 Madison (734-3600). Realist paintings by Bryan, Freeman, Kurland, Schulz; thru 6/23.

SHEPHERD—21 E. 84th (861-4050). British and French paintings and drawings from the 18th-and 19th-centuries, thru 6/30.

SPANIERMAN—50 E. 78th (879-7085). American Impressionist paintings, watercolors and pastels by artists of the Ten, including Chase, Metcalf, Prendergast, Sargent, Weir, others; thru 6/29.

STONE—48 E. 86th (988-6870). Works from the gallery's collection, 6/7-7/3.

TAGHINIA-MILANI—1080 Madison (570-6173). "Calligraffiti," with works by Ernst, Haring, Hartung, Zenderoudi, others; thru 6/22.

URDANG—23 E. 74th (288-7004). Works on paper by Kasnowski, Wright; color photographs by Giladi; thru 6/30.

57th Street Area

ARMSTRONG—50 W. 57th (582-8581). Oil paintings and works on paper by gallery artists, including Bruder, Burko, Jimmy Ernst, Gray, others; 6/6-9/15.

BASKERVILLE ▮ WATSON—24 W. 57th (582-0058). Works by Dougherty, Miler, Mullican, Simmons, others, thru 6/9.

BORGENICHT—724 Fifth (247-2111). Invitational show, with works by Berkhout, Coe, Drake, Kruger, others; thru 6/22.

DEUTSCH—20 W. 57th (765-4722). Early 20th century American abstract art, including works by Cavallon, Diller, Frelinghuysen, Gorky; thru 7/18.

DONSON—24 W. 57th (245-7007). Flemish and Dutch landscape prints and drawings by Brueghel, Rembrandt, Ruisdael, Saftleven, others; thru 6/30.

FINDLAY—41 E. 57th (486-7660). Landscape paintings by Anderson, Brown, Chumley, Cohen, others; thru 6/16.

FITCH-FEBVREL—5 E. 57th (688-8522). Prints by French artists, including Degas, Lautrec, Redon, Vuillard, others; thru 6/30.

FRENCH—41 W. 57th (308-6440). Works by Birmelin, Haney, Lang, Mitropoulos, others; 6/11-8/31.

HERSTAND—24 W. 57th (664-1379). Surrealist works on paper by Dali, Ernst, Matta, Miro, others; thru 6/30.

MCKEE—41 E. 57th (688-5951). Prints by gallery artists and others, 6/7-28.

MUNROE—56 W. 57th (246-9616). Works by Andell, Bower, Janowitz, others; thru 6/30.

OSCARSSON HOOD—41 W. 57th (750-8640). Group show of artists who had one-person exhibitions in 1983-1984, thru 6/23.

PROTETCH—37 W. 57th (838-7436). Furnishings by architects—prototypes of new designs in editions by Diller, Holl, Smith-Miller, Tomb, Venturi; 6/8-7/31.

ROSENBERG—20 W. 57th (757-2700). "Four From Carnegie-Mellon"—works by Cooper, Haney, Olds, Mentzer; 6/8-7/13.

ROSS—162 W. 56th (307-0400). Abstract and figurative drawings by Abrams, Cherry, Hammond, Rotterdam, Ruben, others; 6/5-29.

SIEGEL—24 W. 57th (586-0605). Invitational painting show entitled "12 Abstract Painters", with works by Amenoff, Humphrey, Murray, Reed, Scully, others; 6/5-30.

SOLOMON—724 Fifth (757-7777). "The Innovative Landscape"—Garet, Jenney, McConnel, Morley, Pfaff, Twombly, Zucker, others; thru 6/23.

East Village

AFRICAN TRIBAL ARTS—84 E. 10th (982-4556). "The Art of Courtship and Marriage in African Sculpture", 6/5-29.

DRAMATIS PERSONAE—25 E. 4th (777-2017), Tues.-Sun. 2-6. A show of 45 artists, thru 6/9.

NATURE MORTE—204 E. 10th (420-9544), Wed.-Sun. 12-6:30. Works employing photographic techniques by Beckman, Frailey, Hoeppe, Robbins; thru 6/24.

SENSORY EVOLUTION—443 E. 6th (505-9144), Wed.-Sun. 1-6. "Black Tie Optional"—with works by Abrams, Bidlo, Grass, Keever, others; thru 6/17.

SoHo and Tribeca

A.I.R.—63 Crosby (966-0799). "Detail: The Special Task"—architectural projects by Agrest, Constant, Diller, Tsein, others; 6/5-23.

ALTERNATIVE MUSEUM—17 White (966-4444). "What's Happening," contemporary art from California, Oregon, and Washington, thru 7/7.

ARBITRAGE—99 Spring (334-9755). Works by Eisgrau, Jacquemon, Kelly, Quam, 6/7-7/8.

ARTISTS SPACE—105 Hudson (226-3970). "A Decade of New Art"—a retrospective of work shown at this gallery since 1973, curated by Linda Cathcart; thru 6/30.

BONNIER—420 W. Broadway (334-8414). Works by Bolt, Brown, Christo, Cucchi, Dine, Gorchov, others; thru 7/31.

BOONE—417 W. Broadway (431-1818). Works on paper and two installations by Marcel Broodthaers/Drawings by Baselitz, Basquiat, Clemente, Lupertz, Penck, Salle, others; thru 6/30.

BOUCKAERT—100 Hudson (925-6239). Works by contemporary guest and gallery artists, together with works created by African tribal artisans; in the small gallery, a solo show of figure studies by Anthony Masino; thru 6/16.

COOPER—155 Wooster (674-0766). Sculpture by Andre, Judd, Smith; thru 6/22.

CUTLER—164 Mercer (219-1577). Large-scale watercolors by Steve Norton/New work by gallery artists; thru 6/30.

DRAWING CENTER—137 Greene (982-5266). "Reading Drawings: A Selection from the Victoria and Albert Museum"—121 drawings, including works by Durer, Gainsborough, Hockney, Tintoretto, others; thru 7/28.

GLADSTONE—152 Wooster (505-8690). Contemporary *surrealism in paintings* by Cheverney, Humphrey, Scharf, others; thru 7/28.

HABER—133 Greene (505-7800). "Grey"—works by *Barnes, Bougher, Gompertz, Rubin, Shinohara, Thea;* thru 6/5.

HENOCH—80 Wooster (966-0303). Furniture by Dunnigan, Ebner, Newman/Paintings by gallery artists; thru 6/30.

MILLIKEN—98 Prince (966-7800). "The School of Wendell Castle: The Art of Handmade Furniture," with pieces by Proctor, Schuette, Sotille; thru 7/6.

NOSEI—100 Prince (431-9253). Summer show with works by Alberola, Bowes, Hodicke, Mirri, Richer, Tirelli; 6/5-7/31.

OIL & STEEL—157 Chambers (964-1567). Works by Di Suvero, Leslie, Stout; thru 6/16.

PIETRASANTA—81 Franklin (219-3128). Inaugural show, with works by Cascella, Grassi, Laurentie; 6/7-7/7.

ROSENBERG—115 Wooster (431-4838). Works by Ballard, Hart, Johnson, Seidl, Toepp, Wolfe; 6/5-30.

SERRA DI FELICE—295 Lafayette (334-8192). Works by Hitzler, Ikemura, Kwiatek, Morelli, Purcell, Saulson, Woersel; thru 6/16.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince (226-1995). Works by Handorff, Kostabi, Prol, Wall; thru 7/21.

SONNABEND—420 W. Broadway (966-6160). New works by Baldessari, Bommels, Gilbert & George, Kounellis, LeVa, Morris, Rauschenberg, Winters; thru 6/30.

VISUAL ARTS—137 Wooster (598-0221). Group show curated by Richard Anuskiewicz; thru 6/30.

Other

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). "Abstract Attitudes"—recent work by artists from Brazil, Argentina, and Colombia; thru 7/29.

80 **WASHINGTON SQUARE EAST**—(598-2163). Works by Berumen, Ferenbach, Perry, Rubenstein, Shull; *thru* 6/8.

GREY—33 Washington Place at Washington Square East (598-7603). "Cocteau Generations: Spirit of the French Avant-Garde"—paintings, drawings, photographs, sculptures, costumes and other objects created between 1914 and 1963 by many of the artists who flourished during Cocteau's lifetime, thru 6/23.

MUSSAVI—623 Broadway (505-2297). Painting and sculpture by Barkoff, Colin, Hydes, Lewis, Miles, others; 6/5-30.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Selected works by past and present members of the "Alliance of Figurative Artists," thru 6/6.

PRATT GRAPHICS CENTER—160 Lexington (685-3169). "The Art of Satire: Painters as Caricaturists and Cartoonists" with works by 34 painters, including Gauguin, Manet, Pissarro, Toulouse-Lautrec, others; thru 6/16.

P.S. 1—46-01 21st St., Long Island City (784-2084). "An Australian Accent"—works by three Australian artists—Parr, Tillers, and Unsworth; thru 6/10.

Photography

DAVID BUCKLAND—Large cibachrome portraits and still lifes; platinum prints of nudes, thru 6/16. Sander, 51 *Greene* (219-2200).

LYDIA CABRERA—A portrait of this Cuban writer through her photographs, drawings, original editions, letters, manuscripts, personal and religious objects, and collection of painted stones, thru 7/13. Intar Latin American Gallery, 420 W. 42nd (695-6134).

EILEEN COWIN—Staged domestic tableaux, thru 6/30. Manes, 177 Prince (505-5722).

WALKER EVANS—Vintage photographs, thru 7/4. Pace/MacGill, 11 E. 57th (759-7999).

ANNETTE ELIZABETH FOURNET—"European Landscapes"—hand-colored photographs of courtyards, parks and other sites in Western Europe, 6/8-30. Parsons, 66 Fifth (741-5667).

GOETHE HOUSE—1014 Fifth (744-8310). "Four Aspects of Contemporary German Photography," thru 6/23.

PAUL B. GOODE—Dance photographs and portraits, thru 7/31. Harkness Center, 4 E. 75th (570-1500).

RUTH MAYERSON GILBERT—Black-and-white photographs from her "Museum" series, and color photographs from a series entitled "Site as Scene," *thru 6/9. Neikrug,* 224 E. 68th (288-7741).

LEWIS W. HINE—Works from the National Research Project, 1936-1937; thru 7/8. I.C.P., Fifth Ave. at 94th (860-1777).

LOTTE JACOBI—An in-depth look at the photographer's early years in Germany, thru 6/23. Ledel, 168 Mercer (966-7659).

LIGHT—724 Fifth (582-6552). Vintage and contemporary photographs by Connor, Hine, Nixon, others; thru 6/16.

SHEILA METZNER—Portraits and still lifes, thru 6/29. Wolf, 30 W. 57th (586-8432).

JUDY SEIGEL—Photographs with a metallic, iridescent surface, thru 6/29. Pfeifer, 825 Madison (737-2055).

TED VICTORIA—Wall pieces and a large-scale installation, all employing the principle of the camera obscura, thru 7/7. *Light,* 724 Fifth (582-6552).

BRUCE WEBER—Photographs of athletes, thru 6/30. Miller, 724 Fifth (246-1625).

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Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. Jewelry USA and Jewelry International: Contemporary Trends; thru 9/1.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Ancestors: Four Million Years of Humanity; thru 9/9... Peonies of Greece: Myth, Science and Art; thru 8/12... Bicycles and Dragons: Highlights China's Past and Present; thru 7/15.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. The Work of Our Hands/The Resurgent Bronx; thru 7/19... Recent Paintings by Edgar Buonagurio; thru 6/22.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... New Acquisitions of Contemporary Design; thru 6/24... Jim Dine: "Nancy Outside in July;" thru 7/1... Homer, Sargent, and the American Watercolor Tradition; thru 7/29... Picasso and The Parade; thru 7/15.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; seniors & students $1, free Tues. after 5. Finished in Beauty: South West Indian Silver; thru 7/8... Circles of the World: Traditional Art of the Plains Indians; thru 7/15... Visual Space in Music: Drawings by John De Cesare; thru 8/5.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Juan Gris (1887-1927): Retrospective; thru 7/8.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: The Hall of Honor, living memorial to American heroes.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs. noon-5:30, Tues. to 9, Fri. to 5. Closed Sat., major Jewish holidays. $5, seniors and children $3.50. (Tickets available through Ticketron and Teletron only.) Israel in Antiquity... Coins Reveal... The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections; thru 8/26... Image and Reality: Jewish Life in Terezin; thru 8/26.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D... Yves Saint Laurent: 25 Years of Design; thru 9/2... Paintings and Manuscripts from the Collection of Prince Sadruddin Aga Khan; thru 10/14... Sports in Ancient Greece... Design in America: The Cranbrook Vision (1925-1950); thru 6/17... New Galleries for Ancient Near Eastern Art... Eugene Delacroix (1810-79): Lithographs and Etchings; thru 7/15... Antoine-Louis Barye: Drawings and Sculptures; thru 7/15... Recent Acquisitions; thru 9/2... **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation... Twice Thirty Manuscripts for the Sixtieth Anniversary of the Morgan Library; thru 7/31... French Drawings, 1550-1825; thru 7/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. The Keene Eye: Selections from the American Folk Art Collections of Mr. & Mrs. James O. Keene; thru 6/17.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Rod Serling: Dimensions of Imagination; thru 6/7... Lucille Ball: First Lady of Comedy; thru 9/13.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... The Old Met: A Memory of Opera on Broadway, thru 6/10... New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5... New Toy Gallery... Playbill: The Longest Run on Broadway; thru 6/10... Rooms from the Home of John D. Rockefeller Sr. Currier & Ives Navy; thru 6/17... New York off the Record: Photographs by Robert Sefcik; thru 9/3. **Minskoff Theatre Arcade,** 1515 Broadway. Show Stoppers: Great Moments of the American Musical; thru 9/5.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing... An International Survey of Recent Painting and Sculpture; thru 8/7... Three Americans: Photographs by Robert Adams, Jim Goldberg and Joel Sternfeld; thru Aug.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. The Shock of Modernism in America: The Eight and Artists of the Armory Show; thru 7/29.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. William Lescaze—The Rise of Modern Design in America; thru 9/2... Seasons at the *New Yorker:* Six Decades of Cover Art; thru 7/31.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Tues.-Sun. 12-6, Wed. 12-8 (free 5-8). $2.50; students & seniors $1.50, children free. New Work: New York/Outside New York; thru 7/15.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: The Neustadt Collect of Tiffany Lamps... New York and The China Trade; thru 8/26... The Waldron Phoenix Belknap, Jr. Collection; thru 8/19... Treasures of Manuscript Americana; thru 7/1... Five New York Families; thru 11/11.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Fifty Years of American Poetry; thru 10/1... **Lincoln Center,** 111 Amsterdam Ave. The DeMille Dynasty: First Family of Hollywood, Theatre and Dance; thru 10/1... Abe Epstein Photographs; thru 7/15.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Verbally Charged Images; thru 6/10... Peter Greene: Paintings and Drawings; thru 6/24.

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WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Five Painters in New York; thru 6/17... The Sculpture of R.M. Fischer; thru 7/22. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Calder: Selections from the Permanent Collection; thru 7/11.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 6/6 at 10: Fine French and Continental Furniture, Works of Art, Clocks and Tapestries. On view from 6/2. 6/6 at 2: Important Paintings by Old Masters. On view from 6/2. 6/8 at 10 and 2: Important British and American Sporting Paintings. **East,** 219 E. 67th St. (570-4141). 6/5 at 10: English and Continental Ceramics, Glass and Paperweights; at 2: Costumes, Quilts, Toys and Dolls. 6/9 at 12: Antique Arms and Armor, including the Charles P. Frischmann Collection.

DOYLE—175 E. 87th St. (427-2730). Next sale 6/13.

PHILLIPS—406 E. 79th St. (570-4830). 6/6 at 11: American Furniture, Silver, Books and Documents; at 7: American Paintings.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 6/4 and 6/5 at 10:15 and 2: Antique and Period Jewelry, Watches, Clocks and Scientific Instruments. 6/7 at 10:15: Important Old Master Paintings. 6/7 at 10:15 and 2: Modern and Contemporary Paintings, Drawings and Sculpture. 6/8 at 10:15 and 2: Egyptian, Classical Near Eastern Antiquities and Islamic Works of Art. 6/9 at 2: English Furniture and Decorations.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

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Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

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Town Hall, 123 W. 43rd St. (840-2824)

Concerts

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Monday, June 4

NEW YORK PHILHARMONIC, "Horizons '84: The New Romanticism, a Broader View." American Composers Orchestra, Charles Wuorinen conductor; flutist Harvey Sollberger. Orchestral music with computers: Rush's *Song and Dance;* Babbitt's *Correspondences;* Wuorinen's *Bamboula Squared* (world premiere); Reynolds's *Transfigured Wind II* (world premiere). Avery Fisher Hall at 8. $10.

FRANK SINATRA/BUDDY RICH AND HIS BAND—Benefit for Carnegie Hall. Carnegie Hall at 8. $35-$150.

LISABETH MACKINLAY, soprano. Handel, Purcell, Pizzetti, Canteloube, Ward, others. Merkin Concert Hall at 8. $10.

YOUNG MEE YUN, pianist. Chopin, Brahms; Bach, Liszt, Ginastera. Carnegie Recital Hall at 8. $6.

JACOBEAN TRIO—Music of the English Renaissance—Byrd, Jenkins, East, Hume. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

CHURCH CHOIR, orchestra; Harold Stover, organist-conductor; harpsichordist Joseph B. Smith. M.-A. Charpentier's *Magnificat;* Soler's Concerto in D for Two Keyboards; works of Bach, Narcello, Neumark. Second Presbyterian Church, 6 W. 96th St., at 8. $4.

VINTAGE JAZZ BAND BASH—Trumpeter Dick Sudhalter, host, with more than 75 musicians in a concert to benefit the Vineyard Theater's classic jazz program. St. Peter's Church, Lexington Ave. and 54th St. (683-0696), at 8. $25.

INFUSION CHAMBER ORCHESTRA—Lincoln Center Library at 4. Free.

WEST VILLAGE CHORALE SUMMER SING—Penna Rose conducts an open reading of Verdi's *Requiem.* St. John's in the Village, Waverly Pl. and 11th St. $3.50, or $25 for the season of nine weeks.

ASPEN WIND QUINTET, with bass-clarinetist Dennis Smylie. Works by Damase, Mendelssohn, Janacek, John King (world premiere). Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Tuesday, June 5

NEW YORK PHILHARMONIC, "Horizons '84." "The New Virtuosity." Newband, with soprano Joan La Barbara, flutist Robert Dick. Works by Drummond, La Barbara, Dick, Bresnick, Martirano. Avery Fisher Hall at 8. $10.

FRANK SINATRA/BUDDY RICH AND HIS BAND—Benefit for P.A.L. Carnegie Hall at 8. $25-$500 (944-9477).

MUSICIANS' ACCORD—Varèse, Bouchard (N.Y. premiere), Kassel (world premiere), Debussy, Froom, Kaminsky (world premiere), Schoenberg. Carnegie Recital Hall at 8. $7.

CAVALCADE OF STARS—Ted Brown, host, with casts of "The Wiz" and "The Tap Dance Kid," Boys Choir of Harlem, Tito Puente, tenor Ronald Gattis, others. Benefit for the Shield Institute. Madison Square Garden at 8. $15-$150.

MENDELSSOHN STRING QUARTET—Works by Beethoven, Dvorak, Mendelssohn. General Theological Seminary, 175 Ninth Ave. (255-6976), at 8. Benefit for Chelsea Visiting Neighbors; $20.

THE MUSIC PROJECT—Poulenc's *Rhapsodie Nègre;* Borodin's Piano Quintet; Spohr's Octet. Symphony Space at 7. $3.

MARIE-CLAIRE ALAIN, organist. Franck, Alain, and an improvisation. St. Thomas Church, Fifth Ave. and 53rd St., at 7:30. $5.

GUILLERMO FIGUEROA, violinist, with pianist Pedro Rojas. Kreisler, Bach, Saint-Säens, Sarasate. Trinity Church, Broadway at Wall St., at 12:45. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—David Randolph leads an open reading of Bach's B-Minor Mass. CAMI Hall, 165 W. 57th St., at 7:30. $4, or $20 for six, $35 for twelve.

Wednesday, June 6

NEW YORK PHILHARMONIC—"Horizons '84." Gilbert Amy conductor; Speculum Musicae, mezzo-soprano D'Anna Fortunato, cellist Eric Bartlett, clarinetists Anand Devendra, Stanley Drucker. Works by Jolas (U.S. premiere), Walker (N.Y. premiere), Amy (N.Y. premiere), Boulez. Avery Fisher Hall at 8. $10.

FRANK SINATRA/BUDDY RICH AND HIS BAND—Carnegie Hall at 8. $20-$50.

JOY SIMPSON, soprano, with pianist Sylvia Olden Lee; assisted by E. Simpson-Curenton. Schubert, Strauss, Simpson-Curenton (premiere), Mozart, Debussy, Fauré, Wolf, and spirituals. Carnegie Recital Hall at 8. $8.50.

MANHATTAN STRING QUARTET, with harmonica player Robert Bonfiglio, flutist Clare Hoffman. Beethoven, Mozart, Puccini, Gershwin. Benefit for Grand Canyon Chamber Music Festival. Turtle Bay Music School, 244 E. 52nd St. (935-3620), at 8. $40.

S.E.M. ENSEMBLE—Petr Kotik director. Composers Rhys Chatham and Earle Brown with their works; also music by Kotik. Whitney Museum at Philip Morris, 120 Park Ave., at 8. Free.

PHOENIX—Music in the French and German styles, by Buxtehude, Bach, Telemann, Morel, Couperin, others. St. Joseph's Church, Sixth Ave. at Washington Pl. (852-4420), at 8. $6.

LINDA FERRI, pianist. Lincoln Center Library at 4. Free.

Thursday, June 7

NEW YORK PHILHARMONIC—"Horizons '84." Zubin Mehta, Arthur Weisberg conductors; soprano Karen Beardslee. Crumb's *A Haunted Landscape* (world premiere); Knussen's *Where the Wild Things Are* (U.S. premiere, concert version). Avery Fisher Hall at 8. $10.

FRANK SINATRA/BUDDY RICH—See 6/6.

ROXANNE WRUBLE, pianist. Mozart, Brahms, Barber, Field, Beethoven. Alice Tully Hall at 8. $7, $8.

JENI SLOTCHIVER/BRUCE WOLOSOFF—Music for two pianos. Carnegie Recital Hall at 8.

GOLDEN FLEECE LTD., the Composer's Chamber Theatre, in Crane's one-act opera *Adam and Eve III* (staged premiere); Tanenbaum's *Last Letters From Stalingrad;* six songs by Cooper. Mercer Street Theater, 19 Mercer St. (691-6105), at 8. $8.

THE SCORPIONS—Rock concert. Madison Square Garden at 7:30. $11.50, $13.50.

CHRISTINA ANDREOU, soprano, with pianist Williams Hicks. Ravel, Granados, Rachmaninoff, Handel, Brahms. Greenwich House Music School, 46 Barrow St., at 8. Free.

ALBORADA LATINA—Music of Villa-Lobos, Ginastera. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

CLAUDIA DUMSCHAT, organist. Works of Bach, Weimar period. St. Paul's, Columbia U., at 8. Free.

COMPOSERS' FORUM/NEW AND NEWER MUSIC—Music by Daria Semegen, Matthew Harris, Jerold Ordansky. Christ and St. Stephen's Church, 122 W. 68th St., at 8. $5.

CLAUDIA HOMMEL, vocalist. Lincoln Center Library at 4. Free.

JEFF MORGAN and his jazz group. St. Mark's Park, Second Ave. and 10th St., at 12. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Robert Bass conducts Handel's *Messiah.* CAMI Hall, 165 W. 57th St., at 7:30. $4.

THEODORE ARM, violinist/**STEPHEN ANSELL,** violist/**WARREN LASH,** cellist. Haydn, Beethoven, Dohnanyi. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

Friday, June 8

NEW YORK PHILHARMONIC—"Horizons '84," Larry Newland conductor. Davis's *Still Waters,* Birtwistle's *"Down by the Greenwood Side"* (U.S. premiere); Sculthorpe's *Mangrove;* Bazelon's *Churchill Downs.* Avery Fisher Hall at 8. $10.

FRANK SINATRA/BUDDY RICH—See 6/6.

UNHUI YANG KIM, soprano. Carnegie Recital Hall at 8.

URSULA OPPENS/JONNY COLON/TIBERIO NASCIMENTO/RICKY FORD—Artists Call concert. Cooper Union Great Hall, Third Ave. and 7th St., at 8. $6.

GOLDEN FLEECE—See 6/7.

JOHN VARTAN, others; music of Armenia. Alternative Museum, 17 White St. (966-4444), at 8. $7.

TINA FABRIK/RALPH DORSEY TRIO—Bryant Park, Sixth Ave. and 40th-42nd Sts., at noon. Free.

LARRY GUY, clarinetist. Lincoln Center Library at 4. Free.

HIGHLIGHTS IN JAZZ—Jazz Festival preview, with pianist George Wein and Festival All Stars. N.Y.U. Loeb Student Center, 566 LaGuardia Pl., at 8. $7.

EUTERPEAN CHORAL ENSEMBLE, Philip A. Olsen conductor. Britten, Hindemith, Bach, Brahms. Good Shepherd-Faith Presbyterian Church, 152 W. 66th St. (873-4017), at 8. $5.

FRANK FOSTER, tenor saxophonist. Jazz at Noon, a lunch jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

CAYENNE JAZZ BAND—The Plaza at 345 Park Ave., between 51st and 52nd Sts., at noon. Free.

PAULINE OLIVEROS—"Sonic Meditations." BACA's Downtown Cultural Center, 111 Willoughby St., Brooklyn (596-2222), at 8. $5.

QUEENS PHILHARMONIA CHAMBER PLAYERS—Mozart, Rossini. Kiley Hall, Academic Bldg., Queens College, Kissena Blvd. and L.I.E., Flushing (229-0863), at 8. $2.

STOUT—A group that sings work songs, chanties, and contemporary surprises. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

Saturday, June 9

FRANK SINATRA/BUDDY RICH—See 6/6.

HARMONIE ENSEMBLE, Steven Richman conductor. Rossini-Sedlak, Krommer, Dvorak, Scarlatti-Shostakovich (premiere), Gounod. Merkin Concert Hall at 9. $10.

KARTIK TRIVEDI, pianist/**SUBHASH SARKAR,** tabla. North Indian classical music. Alice Tully Hall at 8. $7-$25.

GOLDEN FLEECE—See 6/7. Today at 3 and 8.

VORTEX, with Ralph Blauvelt, Brad Graves, and Daniel Ponce. Soundscape, 500 W. 52nd St. (581-7032), at 9. $8.

CENTRAL CITY CHORUS, Charles Pilling director. Vaughan Williams's *Dona Nobis Pacem;* Finzi's *Magnificat.* Central Presbyterian Church, Park Ave. and 64th St., at 8. $5.

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MUSIC & DANCE

SELMA MEDNIKOV PAKTER, pianist. Bach, Brahms, Alkan, Chopin. Lincoln Center Library at 2:30. Free.

EUTERPEAN CHORAL ENSEMBLE—See 6/8.

LEE GROSS AND FRIENDS—Singers-songwriters, with guitars. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 7:45. $4.

BRONX ARTS ENSEMBLE ORCHESTRA, Stanley Simon narrator. Prokofiev's *Peter and the Wolf.* Lehman Theater, Lehman College, Bedford Park Blvd. West, Bronx (549-1899), at 2. Free.

SHEILA DHAR—Traditional Indian ragas. Queens Borough Public Library, 89-11 Merrick Blvd., Jamaica, at 2. Free.

CINELLI DUO—Soprano and guitarist-lutenist. Campian, Handel, Dowland, Foster, others. Brooklyn Conservatory of Music, 140-26 Franklin Ave., Flushing, at 8. $4.

Sunday, June 10

FRANK SINATRA/BUDDY RICH—See 6/6.

NEW YORK PRO ARTE CHAMBER ORCHESTRA, Raffael Adler conductor. Schubert's Overture for Strings; Barab's Concerto Grosso, Hamerik's *Sinfonie Spirituelle.* Grieg's *Holberg Suite.* Carnegie Recital Hall at 8:30. $9.50

AVRAHAM ALBRECHT, baritone/**AVSHALOM ZFIRA,** tenor/**ARBIE ORENSTEIN,** pianist. Jewish art songs from various cultures. Merkin Concert Hall at 3. $10.

ZAMIR CHORALE, Matthew Lazar director. Harlap, Ben Chaim, Braun. Merkin Concert Hall at 8. $8.

GOLDEN FLEECE—See 6/7. Today at 3 and 8.

GIULIANI DUO—Dowland, Handel, Debussy, Ibert, Giuliani, others. Metropolitan-Duane Church, Seventh Ave. at 13th St. (243-5470), at 3. $5.

STEVE SACKS JAZZ QUINTET—Jazz at the Dairy, Central Park, 65th St. west of the Zoo, at 1. Free.

ST. PETER'S CHURCH, Lexington Ave. at 54th St. At 5: Jazz Vespers, with Jeff Morgan Quintet.; offering. At 7: Kenny Williams and his orchestra; $3.

JOSH JOFFIN/DAVID ROTH—Singers-songwriters. 14 East at Emanu-El Midtown YM-YWHA, 344 E. 14th St. (674-7200), at 4. $5.

GRUPO AYMARA—Music of Bolivia. Alternative Museum, 17 White St. (966-4444), at 7. $9.

MONTEGO JOE—"The Sound of His Latin Jazz Sextet." Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. $5.

THE FACE ON THE BARROOM FLOOR, by Mollicone; with selections from other musical comedies. Anniversary celebration for the Center for Contemporary Opera. Universalist Church, C.P.W. at 76th St. (874-0245), at 8. $6.

LES SYLPHIDES ENSEMBLE—Beethoven, Schubert. Congregation Beth Elohim, Garfield and Eighth Ave., Brooklyn (622-0018), at 2:30. $12.50.

NEW SONG QUINTET—Folk, salsa, rock, bluegrass. Empire Fulton Ferry State Park, East River at New Dock St., Brooklyn, at 2. Free.

ORATORIO SOCIETY OF FLUSHING, David Close conductor. Mendelssohn's *Elijah.* Our Lady Queen of Martyrs Church, 110-06 Queens Blvd., Forest Hills, at 4. $5.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor. Flushing Meadow Park, Stage 2, at Queens Day celebration, at 3. Free.

THEODORE ARM, others. See 6/7. Today at 4.

Opera

H.M.S. PINAFORE, by Gilbert and Sullivan. New York Gilbert & Sullivan Players. Symphony Space 6/8 at 8; 6/9 at 3 and 8; 6/10 at 2 and 7. $9-$15.

FALSTAFF, by Verdi. In English. Amato Opera, 319 Bowery (228-8200), 6/9 at 7:30. 6/10 at 2:30. $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 6/6-17, Gilbert and Sullivan's *H.M.S. Pinafore.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

RIGOLETTO, by Verdi. Opera Production Group. Henry Street Playhouse, 466 Grand St. (598-0400). 6/8, 9, 11 at 7; 6/10 at 3. Note: In Italian Sat. and Mon.; English Fri. and Sun. $5.

TRIO, by Noa Ain. New chamber opera for three singer-actresses and four jazz musicians. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn Heights (834-8794). 6/5-10: Tues.-Sat. at 8, Sun. at 4. 6/15-17, Fri. and Sat. at 8. Sun. at 4 and 8. $10.

LA SERVA PADRONA, by Pergolesi. Staged production, by Chelsea Opera. Also, Lyric Songs of Japan. Holy Apostles Church, Ninth Ave. and 28th St. (243-7177). 6/8, 15 at 8. $5.

CAVALLERIA RUSTICANA, by Mascagni/**I PAGLIACCI,** by Leoncavallo. Regina Opera Theatre. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (232-3555). 6/9 at 8; 6/10 at 4. $6.

THE ZOO, by Sullivan and Rowe. Opera Workshop. Also show tunes sung by the Lighthouse Singers. The Lighthouse, 111 E. 59th St. (355-2200). 6/7, 8 at 8. Free, but tickets required.

L'AMICO FRITZ, by Mascagni. Chamber Opera Theatre of New York, selections sung in English. N.Y.C. Department of Cultural Affairs, 2 Columbus Circle (570-1888). 6/7 at 12:30. $5.

CANDIDE, by Bernstein. Richmond Theatre Collection, at Ocean Breeze Theater of South Beach Psychiatric Center, Sea View Ave., Staten Island (727-0467). 6/8, 9 at 8. $6.

Dance

New York City Ballet
At the New York State Theater

THRU JUNE 24—$3-$30. 6/5 at 8: *Concerto Barocco, A Schubertiad, Agon.* 6/6 at 8 (annual spring gala): Preview performance of a collaborative work by Jerome Robbins and Twyla Tharp. 6/7 at 8: *Concerto Barocco, In G Major, Brahms/Handel.* 6/8 at 8: *Raymonda Variations, Opus 19/The Dreamer, Brahms/Handel.* 6/9 at 2: *Le Tombeau de Couperin, A Schubertiad, Stravinsky Violin Concerto.* 6/9 at 8: *Concerto Barocco, Opus 19/The Dreamer, Brahms/Handel.* 6/10 at 1: *Scotch Symphony, In G Major, Stravinsky Violin Concerto.* 6/10 at 7: *Raymonda Variations, Agon, I'm Old-Fashioned.*

American Ballet Theatre
At the Metropolitan Opera House

THRU JUNE 16—$8-$40. 6/4, 5 at 8: *Cinderella.* 6/6 at 2: *Les Sylphides, Jardin aux Lilas, Bach Partita.* 6/6 at 8: *Les Sylphides, Sylvia* Pas de deux, *Triad, Paquita.* 6/7 at 8: *Paquita, Les Noces, Push Comes to Shove.* 6/8 at 8: *Les Sylphides, In a Country Garden, Triad, Paquita.* 6/9 at 2: *Raymonda, Les Noces, Graduation Ball.* 6/9 at 8: *Les Sylphides, Sylvia* Pas de deux, *Triad, Paquita.*

Ballet-Theatre Joseph Russillo
At the Joyce

JUNE 5-17—$15. 6/5 at 7:30; 6/6, 7, 8 at 8; 6/17 at 2 and 7:30, *Shakespeare.* 6/9, 10 at 2 and 7:30, 6/16 at 8, *Court Metrage.* 6/12, 13, 14, 15 at 8; 6/16 at 2, *Requiem Maledictions et Lumieres.*

Other

JILL BECKER & DANCERS—*Action Drive,* and other dances. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 6/7, 8, 9 at 8; 6/10 at 3. $7.

NATIONAL DANCE INSTITUTE'S "EVENT OF THE YEAR"—Jacques d'Amboise's musical, *The Knack,* with 1,200 schoolchildren, plus a number of celebrities, and the Boys Choir of Harlem. Felt Forum (580-9490). 6/4 at 8, $15-$250 (a benefit).

JULIE M. FINCH & ELLIOT CROWN, with Leslie Yancey. Cash Performance Space, 10 E. 18th St. (924-7882). 6/7-9 at 8:30. $6.

IMPULSE DANCE COMPANY—New works by Nadia Creamer to music by Dariush Dolat-Shahi. Larry Richardson's Dance Gallery, 242 E. 14th St. (685-5972). 6/7-9 at 8. $5.

INTERNATIONAL GROUP OF CHOREOGRAPHERS—Ingegerd Lonnroth, Reka, Daniel Egan, Tom Brown—Swedish, Hungarian, Candian, and American—join forces, each to present a unique vision. Washington Square Church, 133 W. 4th (533-3178). 6/7, 8, 9 at $7.

JULIE MALONEY DANCE COMPANY—*The Singer, Break Away Pieces, Within a Cloud,* and excerpts of the full-evening work *Summer Phases/Summer Phrases.* Emanu-El Midtown YM-YWHA, 344 E. 14th St. (673-2207) 6/9, 10 at 8. $6.

NEW PERFORMING DANCE COMPANY—Six dances by North Carolina company. Cunningham Studio, 55 Bethune St. 6/9, 10 at 8. $6.

JOSEPH PUPELLO PERFORMS—*For Friend and Foe.* Performance Space 122, First Ave. at 9th St. (477-5288). 6/6 at 9. $3.

IRIS SCACCHERI—Solo version of *The Doll (La Muneca),* Douglas Fairbanks Studio, 432 W. 42nd St. (239-1234). 6/5-9 at 8. $10.

SKYDANCE/SKYTIME—Multimedia performance event based on the sky, choreographed by Elaine Summers. Solomon R. Guggenheim Museum, Fifth Ave. and 89th St. (360-3557). 6/7-10 at 9. $10.

OTHER EVENTS

Happenings

A VARIETY OF ENTERTAINMENTS, beginning with a Parisian circus: La Compagnie Foraine is a French family circus, on an intimate scale, and it's part of the 1984 OFF Festival. You can see the show at a variety of spots: the Douglas Fairbanks Theater, 432 W. 42nd St., 6/4 at 8 ($10); Bryant Park, off Sixth Ave. and 40th-42nd Sts., 6/5 at 12:30 noon; Port Authority Bus Terminal, Eighth Ave. and 40th St., 6/6, noon-2, and, same day, George Washington Bridge bus station, at 4:30; these last three dates are all free... There'll be a folk festival, with many singers and musicians, along with some comics and lyricists, 6/9 at the Naumburg Bandshell, Central Park at 72nd St. off Fifth Ave. Of course it's free, and it's set for 1-4:30... The Free Theater, which regularly visits institutionalized and needy children with traveling shows, will send in the clowns, including Lumia and her "sunshine" troupe, at a fund-raiser, 6/9 at 1. Find them at Isham Park, 210th St. a block west of Broadway, and there is a donation requested: children $1, adults $1.50... "A jazz-and-blues Townhouse Musical" will benefit Project Rebound, a jobs-training program for ex-offenders. It's 6/10, 3-7, at the Roy Wilkins Center, 270 W. 96th St. (222-9650). Performers include Clementine Jones and Ron Anderson, and tickets are $10.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

FAIRS, FESTIVALS, PARTIES INDOORS AND OUT — A "Plantathon" and crafts fair promises 3,000 plants and 200 crafts artisans and vendors, 6/9, 10, 10-7 each day. It's on Broadway, from 72nd to 77th (rain dates 6/16, 17. You'll find rubber plants and pillows, strawberry begonias and leather, and—need we add—open-air food booths in grand array... June Ballooon '84, at the Brooklyn Children's Museum (735-4400), 145 Brooklyn Ave. 6/10, 10-5, rain or shine; a hot-air balloon, gondola, performances and workshops, and the museum's special exhibits, plus foods and vendors... Also in Brooklyn, at Floyd Bennett Field and Flatbush Ave., there'll be an Israeli Fair, 6/10, 10-5. You'll find exhibits, crafts, products, jewlery, clothes, rides, and other entertainment. $1, with children under 12 free. Rain or shine... More outdoor fun includes the final weekend, 6/9, 10, of the Washington Square Outdoor Art Exhibit, noon-sundown. South of 13th St. and Fifth Ave., around the Square and south of it... And the annual East New York Street Fair, 6/9, 10, is out Brooklyn way, on Van Siclen Ave. between Linden Blvd. and Wortman Ave. Sat. 10-7, Sun. 11-6, and includes music, dance, puppets, stories, crafts, food, and more... Help the Brooklyn Dodger Baseball Hall of Fame celebrate its opening, 6/7 at 10:30 a.m., at Grand Army Plaza, Brooklyn—where else?... "Celebration One," a "get down, get dancin' block party," will also include children's fun, carnival rides, food, a break-dance contest, music, and more. W. 92nd St., between Columbus and Amsterdam Aves., 6/9, 11-5... There'll be an Ethnic Music Festival 6/9, noon to midnight, rain or shine, out in Astoria, Queens. It all ends with an outdoor lamb roast and picnic (inside, if rain), but meanwhile, enjoy Albanian, Armenian, Bukharan Jewish, Bulgarian, Greek, Hungarian, and Italian singers, dancers, musicians, and entertainers—all at Bohemian Hall and Park, 29-19 24th Ave. Admission, $9.50, children to 12 and seniors, $5 (691-9510).

SOUTH STREET VENTURE, an hour-long, multi-screen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour. Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

MORE SPECIAL DATES TO REMEMBER — Celebrate in the Chrysler Building lobby—you know where—to help the Art Deco Society in its preservation efforts. Date is 6/10 (758-9447); $125... The World's Fair of Antiques and Collectibles is at the Coliseum, Columbus Circle, 6/8, 6-10; 6/9, 1-10; 6/10 noon-6. Lamps and art glass perhaps are favored, but the whole range will be here, from diamonds to quilts, weather vanes to jade. $5... The Queens Rose Society will be out in force at the Botanical Garden, 43-50 Main St., Flushing, 6/9, 2-5. Competitions, free advice, and some varieties introduced in the 17th century. And free... Also in Queens, it's cats weekend at a championship meet, LaGuardia Community College, 31-10 Thomson Ave., L.I. City, 6/9-10, 9:30-5:30. Special events: Sat. at 1, a grooming demonstration, and Sun., 1-3, a seminar, "Cat Talk." $3... 6/11, there's a three-part event to benefit Save the Theatres, Inc.: Tony Randall, Ellen Burstyn, Christopher Reeve, and more leading lights will help present the Cutty Sark Men's Fashion Awards, at the Ziegfeld Theater, with a cocktail reception first, at the Hilton, and supper and dancing later at Visage, a not-yet-open disco. $150 per person; phone 867-8290... "Sheep to Shawl"—an intriguing tag for an event at Van Cortlandt Manor, Tarrytown, 6/9-10, 10-5 each day. Demonstrations and exhibits of 18th-century cloth manufacture, and a marketplace with handmade goods. $4.

Tours

MUNICIPAL ART SOCIETY—(935-3960). Discover New York Tours: "City on the River," City Hall to South Street Seaport. 6/9, 10 at 2, from City Hall. $8... 6/9 at 9:30 a.m., tour of the theater district from Urban Center, Madison Ave. and 51st St. $8.

GREENWICH VILLAGE—"The Past Preserved." A New York Walk-About (582-8083 weekdays). 6/10 at 11 a.m. and 2 p.m., meet at Seventh Ave. and W. 13th St. $5.

FULTON TO SOUTH STREET SEAPORT—"The Past Preserved." A New York Walk-About (582-8083 weekdays, 914-834-5388 evenings, weekends). 6/9 at 2, meet NW corner, Fulton St. and Broadway. $5.

ASTOR PLACE—Peter Cooper's New York. Tour with the Museum of the City of New York (534-1672). 6/10 at 1:30, meet at St. Mark's in the Bowery Church, Second Ave. and 10th St. $6.

TOURS WITH THE 92ND STREET Y—Must preregister for all (427-6000, ext. 179). These four are all 6/10 at 11 a.m., except as noted: Lower East Side; Tribeca, an architectural "grand tour" (10 a.m.); a walk that takes in the sites connected with New York's magazines and newspapers of past and present; midtown, West Side. Each, $7.

NEW YORK INTERIOR-DESIGN SHOWROOMS—A tour of "trade only" firms, with Doorway to Design. 6/5 and 6/6, 10 a.m.-3. $30; must reserve (339-1542, 376-6161).

42ND STREET, RIVER TO RIVER—Second of three architectural walking tours by the Art Deco Society of N.Y. (758-9447). 6/9 at 2, meet at Daily News Bldg., 220 E. 42nd St. $5.

ADVENTURE ON A SHOESTRING—Inwood Hill Park—trees, rocks, Indian lore; 6/9 at 10:30 a.m., SW corner of Seventh Ave. and 58th St., or 11:15 a.m., NW corner of Broadway and 207th St... Also 6/9, a tour on "fashionable Fifth Ave." Meet at 3, SE corner of 57th St. and Fifth Ave. $5, each tour.

UNION SQUARE ARTISTS' STUDIOS—A walk with the Floating Gallery (254-3690). 6/9 at 1; pre-tour refreshments at noon; call for meeting place. $5.

KOSHER SPECIAL, four Jewish Brooklyn neighborhoods. Trek with the Hungry Pedalers' gourmet bicycle tours. 6/10 at 8:15 a.m. (222-2243, 473-6829 for details). In person day of trip, $9, or $17 for two.

CHURCH WINDOWS — The Glass Society (674-2087) visits the tower of Riverside Church and Columbia University's Chapel. 6/10 at 1, meet at Riverside, the Drive at 122nd St. $5; reserve.

CITY ISLAND BIKE TOUR — With Friends of the Parks (861-9696). 6/10 at 2, take lunch and meet at Valentine Varian House, Bainbridge Ave. at 208th St., Bronx. $1.

URBAN PARK RANGERS—Tours and workshops, free unless noted. Bronx: 6/8 at 7:30, meet Broadway and Mosholu Ave. for a night look at Van Cortlandt's northwest woods (548-7880). 6/9 at 1, meet at Crotona Park Boathouse (589-0096) for a session on the secret life of plants. 6/9 at 1, meet at Environmental Center, across from section 2 of Orchard Beach (548-7880), to discover something of Pelham Bay Park's coastal ecology... Brooklyn (856-4210): 6/9 at 1, meet at Prospect Park sea-lion pool for a look at the Zoo's past, present, future. 6/9 at 11 a.m., a stable tour and horse-grooming demonstration at Prospect Park's Children's Farm. 6/9 at 1, a horseback tour; fee for this, phone to reserve... Manhattan (397-3091): 6/8 at 12:15, meet at the fountain, near Park Row and Broadway, for a lunchtime tour of City Hall Park. 6/9 at 2, meet by Unicorn Cafe, between Fort Tryon Park entrance and the Cloisters, for a park walk. 6/10 at 2, meet at 72nd St. and C.P.W. for a tour recalling Jack Finney's book *Time and Again*... Staten Island (442-1304): 6/9 at 6 a.m., meet in parking lot off Travis Ave., W.T. Davis Wildlife Refuge, for a bird search. 6/10 at 10 a.m., a greenbelt hike in the high forests; phone for details.

SOUTH STREET SEAPORT MUSEUM—A variety of tours of the ships and the museum enclave. Phone 669-9400 for complete information and prices. Some tours included in admission to museum buildings. Examples: "Weathered Witnesses," the unfinished seaport; daily at 1 and 3. A tour of museums, daily noon-4.

PROSPECT PARK ENVIRONMENTAL CENTER—(636-1900). 6/9 at 1, a walk in Clinton Hill; meet at Cadman Memorial Church, Clinton and Lafayette Aves. $2. Each Fri., 5:45-7:30 p.m., a "Birds 'n' Beasties" walk.

NBC STUDIOS—These popular tours are back—a 55-minute visit backstage at Rockefeller Center, from sets to control rooms. Mon.-Sat., 10-4 (664-4000), at regular intervals, 30 Rockefeller Plaza (49th-50th Sts.). $4.25.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat... Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 6/9, Fort Tryon Park, Manhattan. 6/10, a Deva or "Healing" walk, same place. $15. Phone for meeting place.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). A wetland walk, every Sun. at 1. $1... Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): 6/9 at 10 a.m., a Wildlife Walk; free. A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission; $2... Brooklyn Botanic Garden, 1000 Washington Ave.; each Sun. at 1, meet at Garden Shop for a 45-minute tour. Free.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 6/9, Central Park. 6/10, Alley Pond Woods, Queens. All noon-4; $15; phone (291-6825) for meeting places.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Also see "Urban Park Rangers," above. 6/10 at 2, meet at Customs House, Bowling Green for tour of Battery Park (729-1922); free. 6/10, Clay Pit Ponds State Park, S.I. (967-1976 for time); free.

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 6/9, L.I. North Shore. 6/10, N.J. Great Swamp. $15 without transportation, $23 with. Reservations required.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also: 6/10 at 12:30, meet at Marine Monument entrance to Central Park, Columbus Circle (737-0016); $1.

Sports

BASEBALL—Mets: Shea Stadium, Flushing (507-8499). $3-$8. Next home games: 6/11-13 at 7:35, vs. Pittsburgh... **Yankees:** Yankee Stadium, Bronx (293-6000), $1.50-$9. 6/4-6 at 8:05, vs. Boston. 6/8, 9 at 8, 6/10 at 2, vs. Toronto.

COSMOS—At Meadowlands Arena, E. Rutherford, N.J. (ticket information: 265-8600). For regular games: $7; children, seniors, $4. 6/10 at 3, vs. Chicago.

Children

DANCE THEATRE OF HARLEM—Children's Day celebration and peformance, at the company school, 466 W. 152nd St. (582-9810). 6/10 at 3. $25; a benefit.

BRUCE SMITH PERCUSSION PLUS JAZZ ENSEMBLE—A demonstration performance, in which kids can take part. Family concert at Greenwich House, 27 Barrow St. (242-4140). 6/8 at 7. Benefit for Child Care Center: $3, adults $5.

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OTHER EVENTS

FUNZAPOPPIN MAGIC SHOW—Music and magic, with audience participation. Michael Taubenslag productions, Jan Hus Playhouse, 351 E. 74th St. (772-9180). 6/10 at 1:30. $3.50.

"LIFE IN A POND"—Nature program at Staten Island's Clay Pit Ponds State Park Preserve (1967-1976). 6/10 at 1. Free.

PUPPET PLAYHOUSE—An environmental center, with weekly entertainment. Fireboat House, foot of 90th St., and the East River (879-3316). Dan Ritchard in "Captain Dan & Conrad." 6/9 at 11 and 1. $2.50.

BRONX ZOO CHILDREN'S ZOO—A zoo-within-the-Zoo, with a live-animal area, goats and sheep to watch and pet, and a play environment for imitating animals' lifestyles. Daily 10-5, with last ticket sold at 4. 75 cents, adults $1, plus Zoo admission (Zoo free Tues.-Thurs.).

LITTLE PEOPLE'S THEATRE COMPANY—"Hansel and Gretel," Sat. and Sun. at 1:30, and "Goldilocks and the Three Bears," Sat. and Sun. at 3; thru 6/24. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30; $3, adults $3.50.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

CHILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, two-drink minimum. . . **Youngstars,** featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn. 6/9 at 1, "Hop. . .Hop. . .Croak. . .Croak," program with "the Frogman of Belvedere." Free, but must pre-register (772-0210). 6/10 at 2 and 3, "Dynamic Dancing," with the Rainbow Road Dancers. Free.

PUBLIC LIBRARY—Free unless noted. Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. . . Muhlenberg branch, 209 W. 23rd St. (924-1585). 6/5 at 10:30 a.m., pre-school films about birds. Thurs. at 3:30, stories in English and Spanish.

CINDERELLA, a musical. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat. and Sun. thru 6/24 at 1 and 3:30; except at 2, 6/16; no show 6/17. $3.50. Reservations a must.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center: plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekends, $3; adults, $2; weekdays $2 and $1. Special exhibit: "Making Your Mark," graffiti—all kinds—through the ages; thru Aug. 6/9 at 1:30 and 3, 6/10 at 2, a museum-hunt workshop: squares, circles, triangles. Free with museum admission.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. "Theme" programs Sat. and Sun., with talks, workshops, films, etc. Also: 6/9 at 2, artist Leonard Everett Fisher is guest; his latest book is *Sky Songs*.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun., and Mon. holidays, noon-5. $1. 6/9 at 1:30, "Music That Talks," a concert with guitar, banjo, more. 6/10 at 1:30, a music-with-computers demonstration. Free with museum admission. . . At the S.I. Mall exhibit, Once Upon an Island: 6/10 at 1:30, Thunderbird American Indian Dancers. Free.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning activities. 6/9, 3-4:30, program on stamp collecting: "Where in Europe?"

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Silas Antonio. Mon. & Tues., George Andre. Wed. & Fri., Hortensio Gomez. Thurs., Cecilia Engelhart. Sat., Clarice Taylor & Carlos De Souza. AE, CB, DC

BLUE NOTE—131 W. 3rd St., 475-8592. 6/11, at 9 & 11, the Janet Lawson Quintet (Bill O'Connell, Ratzo Harris, Jimmy Madison, and Roger Rosenberg). AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 6/7, Ralph McTell. 6/8 & 9, The Fugs, with Ed Sanders & Tuli Kupferberg. 6/13, The Bellamy Bros. 6/14, Frank Ferruci, with Music of the Americas. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Music from 9:45. 6/4-9, Hilton Ruiz & Major Holley. 6/10, Hod O'Brien & Harvey Swartz. 6/11-16, Richie Beirach & Eddie Gomez. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 6/23, jazz pianist Adam Makowicz. Mon.-Sat. 9-midnight. AE, DC, MC, V.

CATTAILS—2589 Broadway at 97th St., 865-6100. Continental/American restaurant. Shows Tues.-Sat. at 10 & midnight. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Jazz-singer Carrie Smith, Sun. & Mon. at 9 & 11. Lord Burgess with Eugene Grey, Tues.-Sat. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 6/9, Cloud Valley. 6/16, Diamonds in the Rough. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 6/4, 5, Ed Polcer's Midtown North. 6/6, Hot Club of 54th Street. 6/7-9, Balaban & Cats. 6/10, Ali Ryerson Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 6/4, 6/11, Les Paul Trio with Wayne Wright on guitar and Gary Mazzaroppi on bass. 6/5-10, Arthur Prysock. 6/12-17, Betty Carter & her trio. Shows Sun.-Thurs. 9 & 11, Fri.-Sat. 9, 11 & 12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 6/4, Paul Mills/Hootenanny. 6/5, the Sleazebuckets. 6/6, David Johansen. 6/7, Betsy Rose/Fred Small. 6/8, John Fahey. 6/9, George Gerdes. 6/10, Jane Brucker. 6/11, Sonny Ochs. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 6/4, Lori Jaroslow. 6/5-7, Albert Dailey. 6/8, 9, Amina Myers & Jerome Harris. **Upstairs:** Thurs. at 10, Fri. at 8 & 10, *Strange Behavior,* starring Jack Gilpin and Ilene Kristen. Every Thurs. at 8:30, from 6/7, the High-Heeled Women, and at 11:30, *Not So New Faces of '84,* comedy revue featuring Nancy Ringham, John Spalla, Mary Testa and William Thomas, Jr. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Brooks Kerr Duo. Tues., 10-3, Chuck Wayne Trio. Thru 6/10, Wed.-Sun., 10-3, singer-pianist Joe Derise with Frank Tate on bass. Mon.-Fri., 5-10, Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. Thru 6/9, pianist Lou Levy with Michael Moore on bass. Sun & Mon, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 6/5-10, Emily Remler. 6/12-17, Abby Lincoln. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 6/16, the honky-tonk duo pianists Dick Hyman and Roger Kellaway. Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Multi-level bar and restaurant. Tues., Arturo & Trio. Wed., Susie and the Boy. Thurs., Jo Salvo. Sat., Shawn Colvin & Co. Music from 10 p.m. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Sun., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., Cathy Chamberlain and her Ace In The Hole Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

REGINETTE—69 E. 59th St., 758-0530. Every Wed., "Le Jazz" featuring Chico Hamilton with Arnie Lawrence, Paul Ramsey, Cary DeNiger and Calvin Kuhn. Three sets starting at 9 p.m. AE, CB, DC, MC, V.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30 & 11:30, with an extra set Fri.-Sat. at 1:30 a.m. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 6/6, Nadeen Rich; Hollywood Dick Doll Revue. 6/7, Maura Ella; Marc Black Band. 6/8, Fods & the Cavebears; Empty Gesture. 6/9, Edwin Gray; A.V. Touch; Action Faction. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 6/5-10, Bobby Hutchinson. 6/12-17, Pharoah Sanders AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 6/5-9, blues & jazz singer Dakota Staton. 6/12-16, Clare Bathé with an evening of r & b, Broadway & ballads, and pop & gospel. All are backed up by Steve Breves and his band. Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Sun., The Delancey St. Hawaiians. Mon., Loup Garou. Tues., Buster Pointdexter. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 6/4, starting at 9 p.m., "Salsa Meets Jazz," with Larry Harlow, Orq. Harlow, and the Orquesta Orchenta Quatro, with soloist Charlie Rouse on tenor sax. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 6/4, 11, 18, 25, Mel Lewis & the Jazz Orchestra. 6/5-10, Michael Urbaniak Quintet. 6/12-17, The Trio. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 6/4, 5, Jon Faddis. 6/6, 7, Dizzy Gillespie! 6/8, 9, Phil's Blue Rhythm Band. 6/10, Lee Konitz. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 6/4, pianist Jim Roberts. 6/5-9, pianist Michael LeDonne with Phil Flanigan on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE, CB, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 6/5-10, Larry Melman, comedian. Shows Tues.-Thurs. & Sun. at 8:30, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Comedian Danny Curtis. Comedians Bob Nelson and Richie Gold. Mon.-Thurs. 9 & 11:15, Fri. 9 &11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten. AE, CB, DC, MC, V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9:30. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam with comedian Terry Day. Thurs., magician Joe Devlin with Terry Day. Fri., magician Slydini and comedian David Charnee. Sat., magician Imam and David Charnee. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. (Cover charge for non-members). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 6/5, Bob Mintzer's Band. 6/6, Jorge Dalto and Super Friends, 6/7, Sonny Okosuns & the Ozziddi Band. 6/8, African Connection. 6/9, Sweet Talks. AE, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Every Fri. & Sat., The Terry Homberg Trio play for dancing from 9-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. **Theater/Cabaret Room:** *Nite Club Confidential,* musical by Dennis Deal, Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 7:30. AE, MC, V.

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NIGHTLIFE

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 6/11-16, Don Elliott, Gail Wynters, & Grady Tate. From 6/14, singer Bonnie Koloc. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Jan Neuberger, Marilyn Pasekoff, Patrick Quinn, and Doug Voet. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. **Cabaret/Supper Club:** musical revue. 6/4, Alice Mercer. 6/5, 15, Barbara Howard. 6/6, Lucia Tristan. 6/7-10, *Late City Express.* 6/11, Kristopher Antekeir. AE, MC, V.

PAPER MOON—82 W. Third St., 477-0622. **Cabaret:** *Broadway Babylon,* musical revue featuring Scott Bakula, Melinda Gilb, and Jossie de Guzman, Fri.-Sat. at 8:30 & 11:30. AE, DC, MD, V.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 6/6, The 'King' Showcase. 6/7, Liz Anne. 6/8, Leslie Gwin. 6/9, Libby Burke & Stephan Randoy. Shows at 10 p.m. AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, 6/5-10, Bobby Rosengarden salutes Glenn Miller, with Johnny Desmond. AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Bellydancers and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Steve Ross, Wed.-Sat. from 9:30, Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Teri Thornton, Tues.-Thurs. 10-1 a.m., Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 7/7, singer-pianist Bobby Short accompanied by Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Paul Roth, Tues.-Sat. from 8-1 a.m. Pianist Earl Rose plays Mon. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose, Mon.-Sat. from 7:30-11:30, thru 6/30. **La Ronde:** Thru 6/9, Charles St. Paul plays for listening and dancing, Tues.-Sat. from 8-8:45 and 10-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Grill:** A pianist-singer, Tues.-Sat. 8:30-11:30, Sun. 7:30-12:30. **Astor's:** Thru 6/9, The Mike Cerrati Trio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly, accompanied by Danny Hurd and Frank Vento, performs Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., 344-3777. Italian restaurant with singer-pianist Artie Lee appearing Mon.-Fri. from 5:30-10:30. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Tues.-Sat. 9-1 a.m., Paul Chanlin plays Sun. & Mon. 5-midnight. AE, MC, V.

COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE, CB, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 6/4, 11, Scott Robertson at 8:30; Jennifer Lewis at 11. 6/6-9, Cheryl Lodge at 8:30; Helen Baldassare at 11. 6/10, Anne Forsythe at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. Shows at 8 and 11. 6/4, 11, Smorgasbord, a revue. 6/5 at 8, Jeff Sommeval; at 10, Jeffrey Addelson. 6/6, Paul Doorman at 8; Lopresti & Scavo at 11. 6/7, Gerry Dieffenbach at 8; Marcia Dodds at 11. 6/8, 15, 22, 29, Ruth Hastings at 9 & 11. 6/9, Marion Gallo at 11. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 6/5-9, John Eaton. 6/12-16, 19-23, Dave McKenna. AE.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Richard Siegel and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Bobbi Miller at the piano. Thurs., Charlene Bryant. Fri., Richard Kaplan. Sat., Michael Griffin. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Singer-pianist Albert Aprigliano plays Mon.-Tues. from 6. Singer-pianist Bill Zeffiro plays Wed.-Sun. from 6 to closing. AE, DC, MC, V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 6/7-10, Joel Forester with Dave Hofstra. 6/4-6, pianist Joe Ruddick with Frank Jollife on bass. 6/7-10, pianist Joel Forrester with Dave Hofstra on bass. AE, CB, DC, MC, V.

RADIO HIGHLIGHTS

Wed., June 6

2:06/WQXR-AM/FM—Brahms: Sym #2 in D (Vienna Phil/Bernstein).

3:00/WNCN—Dvorak: Sonatina for Violin & Piano, Op. 100 (Rampal, Ritter).

WNYC—Takemitsu: Coral Island.

4:06/WQXR-AM/FM—Fauré: Nocturne #6 in D-Flat, Op. 63 (Tagliaferro).

6:00/WNCN—Chabrier: Sous-bois (Paris Opera Orch/Mari).

7:00/WNYC—Martinon: Sym #4 "Atmospheres" (Martinon).

7:06/WQXR-AM/FM—Telemann: Oboe & Harpsichord Sonata in g (Holliger, Jaccotte & Ensemble).

8:00/WNCN—Schein: Banchetto Musicale: Suite #3 in A (Collegium Terpsichore/Neumeyer).

WNYC—Bach: Flute Sonata in C (Musica Antiqua, Cologne).

8:06/WQXR-AM/FM—Strauss: Burleske in d for Piano & Orch (Frager, Dresden State Orch/Kempe).

9:00/WNYC—Gilbert & Sullivan: The Mikado (Conrad). Simulcast with WNET/Thirteen.

10:00/WNCN—Brahms: Sym #4 in e, Op. 98 (Amsterdam Concertgebouw Orch/Giulini).

Thurs., June 7

2:06/WQXR-AM/FM—Beethoven: Piano Cto #5 in E-Flat (Serkin, Boston Sym Orch/Ozawa).

3:00/WNCN—Foote: Sonata for Cello & Piano, Op. 78 (Moore, Dwyer).

4:06/WQXR-AM/FM—Rossini: Introduction, Theme & Variations (Glazer, Innsbruck Sym Orch/Wagner).

5:00/WNCN—Schumann: Sonata for Violin & Piano #1 in a, Op. 105 (Luca, Epperson).

7:00/WNYC—Shostakovich: 3 Violin Duets (Perlman, Zukerman).

7:06/WQXR-AM/FM—Britten: Phantasy Qt for Oboe & Strings, Op. 2 (An Die Music). Broadcast live from WQXR Concert Theater.

8:00/WNYC—Beethoven: Sym #6 (Sherman, Los Angeles Phil/Herbig).

8:06/WQXR-AM/FM—Bartok: Cto for Orch (Boston Sym Orch/Kubelik).

9:00/WNCN—Boyce: Sym in F, Op. 2, #4 (Goode, Orpheus Chamber Orch). Live from Carnegie Hall.

10:00/WNCN—Falla: El Amor Brujo (Tourangeau, Montreal Sym Orch/Dutoit).

Fri., June 8

2:06/WQXR-AM/FM—Sibelius: Violin Cto in d (Kremer, Phil Orch/Muti).

3:00/WNCN—Salieri: Sym in D "Veneziana" (London Sym Orch/Pesko).

WNYC—*Thomson*: Four Saints in Three Acts.

4:06/WQXR-AM/FM—Rimsky-Korsakov: Capriccio Espagnol (New Phil Orch/Stokowski).

5:00/WNCN—Albinoni: Cto a 5 in F, Op. 5, #8 (I Musici).

7:06/WQXR-AM/FM—Kummer: Divertissement, Op. 13 (Solum, Phil Orch/Dilkes).

8:00/WNCN—Vivaldi: Cto for Flute, 2 Violins & Continuo in G (*Cologne Musica* Antiqua).

WNYC—Bruckner: Mass #2 in e (Musica Sacra/Westenburg).

8:06/WQXR-AM/FM—Strauss: Don Quixote, Op. 35 (Rostropovich, Berlin Phil Orch/von Karajan).

9:00/WNCN—Mendelssohn: Piano Trio #1 in d, Op. 49 (Kalichstein, Laredo, Robinson).

9:06/WQXR-AM/FM—Stravinsky: Sym in 3 Movements (Detroit Sym Orch/Semkow).

9:30/WNYC—*Poulenc*: Fiancailles pour rire (M. & A. Makas).

Sat., June 9

10:00 a.m./WNCN—Delius: Sleigh Ride (Royal Phil Orch/Beecham).

WNYC—Schubert: Sym #5 in B-Flat (Barshai).

10:06 a.m./WQXR-AM/FM—Mozart: Flute *Cto #2 in D* (Rampal, Vienna Sym Orch/Guschlbauer).

11:00 a.m./WNCN—Satie: Petite ouverture à danser (Ciccolini).

12:00/WNYC—Hewitt: Battle of Trenton (Darling).

12:06/WQXR-AM/FM—Copland: Three Latin American Sketches (New Phil Orch/Copland).

1:00/WNCN—Chopin: Fantasie Impromptu in c-sharp, Op. 66 (Davidovich).

2:06/WQXR-AM/FM—Massenet: Manon (*Scotto, Kraus,* Washington, Chicago Lyric Opera/Rudel).

4:00/WNCN—J. Strauss: Wine, Women & Song Waltz, Op. 333 (Cincinnati Sym Orch/Rudolf).

6:06/WQXR-AM/FM—Greig: Symphonic Dance #3 (New Phil Orch/Gould).

7:00/WNCN—Albinoni: Cto a 5 in e, Op. 5, #9 (I Musici).

8:06/WQXR-AM/FM—Czerny: Fantasia Concertante for Piano, Flute & Cello, Op. 256 (Hoogland, Vester, Bylsma).

9:00/WKCR—Opera Topics: Report on the 1983 International Singing Competition in Toulouse, France.

WNCN—Verdi: Aida (Price, Gorr, Vickers, Merrill, Tozzi, Rome Opera House Orch & Chorus/Solti).

9:06/WQXR-AM/FM—*Tchaikovsky*: Francesca da Rimini (Gelber, Cleveland Orch/Chailly).

9:30/WKCR—Beethoven: Fidelio (Flagstad, Schwarzkopf, Patzak, Furtwaengler).

Sun., June 10

10:00 a.m./WNCN—Scott: Early One Morning, for Piano & Orch (Ogdon, London Phil Orch/Herrmann).

WNYC—Lipatti: Concertino (Lipatti).

10:06 a.m./WQXR-AM/FM—Boyce: Sym #3 in C (Acad. of St. Martin/Marriner).

12:00/WNCN—Bach: Toccata in D (Gould).

WNYC—Telemann: Sonata for Flute, Oboe & Continuo in d (Bourgue, Ax).

1:00/WNCN—Sibelius: Lemminkainen and the Maidens of Saari, from Four Legends of the Kalevala, Op. 22 (Hobson, Chicago Sym Orch/Mazer).

3:00/WNCN—Duckworth: Time-Curve Preludes, #17-20.

3:06/WQXR-AM/FM—Harbison: Violin Cto (Rex, Sollberger, Devendra, Smylie, Thimmig, New York Phil/Weisberg).

5:00/WNCN—C.P.E. Bach: Sym in C (Pinnock, English Concert/Pinnock).

7:00/WNCN—Bach: Cto in F, "Italian" (Kirkpatrick).

8:00/WNYC—Mozart: Sym #35 in D (Lelchuk, St. Louis Sym Orch/Slatkin).

8:06/WQXR-AM/FM—Mussorgsky: Khovanschina (Arkhipova, Ognivtsev, Bolshoi Theater Orch/Khaikin).

10:00/WNYC—Davidovsky: Synchronisms #5 for Perc Ensemble & Electronic Sounds (Des Roches, Fitz).

Mon., June 11

2:06/WQXR-AM/FM—Schumann: Sym #3 in E-Flat (Los Angeles Phil/Giulini).

3:00/WNCN—Castro: Sonatina Espanola (Somer).

4:06/WQXR-AM/FM—Bach: Cto #1 in d for 3 Harpsichords & Orch (Gilbert, Pinnock, Mortensen, English Concert/Pinnock).

6:30/WNYC—Copland: Symphonic Ode (Copland).

7:06/WQXR-AM/FM—Haydn: Trio #2 in F (Beaux Arts Trio).

8:00/WNCN—Saint-Saens: Sym #3 in c, Op. 78, "Organ" (Hurford, Montreal Sym Orch/Dutoit).

WNYC—Strauss: Violin Sonata in E-Flat (Steinhardt, Mayorga).

8:06/WQXR-AM/FM—R. Strauss: Ein Heldenleben (Boston Sym Orch/Ozawa).

9:00/WNCN—Bartok: Improvisations on Hungarian Peasant Songs, Op. 20 (Raim). Recorded at the 92nd St. Y.

9:06/WQXR-AM/FM—Varese: Arcana (Boston Sym Orch/Ozawa).

10:00/WNYC—Hovhannes: Hercules, for Violin & Voice (J. & C. Malfitano).

Tues., June 12

2:06/WQXR-AM/FM—Goldmark: Violin Cto #1 in a (Perlman, Pittsburgh Sym Orch/Previn).

3:00/WNCN—Salzedo: Variations on a Theme in Ancient Style for Harp, Op. 30 (McDonald).

WNYC—Schoenberg: Gurrelieder (Stokowski).

4:06/WQXR-AM/FM—Mozart: Serenade #6 in D (Phil Orch/Davis).

6:00/WNCN—Haydn: Piano Trio in C (Beaux Arts Trio).

6:30/WNYC—Carpenter: Krazy Kat (Simmons).

7:00/WNCN—*Gounod*: Ave Maria (Maurane, Alain).

7:06/WQXR-AM/FM—Copland: Fanfare for the Common Man (Brass of Aquitaine and London/Harvey).

8:00/WNCN—Firebird Brass Qnt.

WNYC—Bartok: Qt #3 (Takacs Qt).

8:06/WQXR-AM/FM—Dvorak: Symphonic *Variations* (Bavarian Radio Sym Orch/Kubelik).

9:00/WNCN—Bruckner: Sym #4 in E-Flat, "Romantic" (San Francisco Sym/de Waart).

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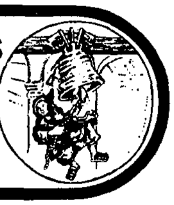

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Ⓦ WOMETCO (WHT). 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ News
⓫ I Dream of Jeannie (except Mon)
Mon/MDTV: Your Profession
Ⓗ Fri/Land of the Free
Ⓢ Mon/**Movie**: Falcon's Gold
Tue/It's Showtime

6:05
Ⓗ Thu/**Movie**: Mountain Family Robinson

6:30
❷ ❹ News
❺ Porky and Friends (except Fri)
Fri/Bullwinkle
❾ Jimmy Swaggart
⓫ Tom & Jerry (except Fri)
Fri/Carrascolendas
Ⓗ Mon/National Geographic Special
Tue/The Wilder Summer
Ⓢ Wed/Dot and the Kangaroo

6:35
Ⓗ Wed/National Geographic Special

7:00
❷ Morning News
❹ Today
❺ Popeye
❼ Good Morning America
❾ 700 Club
⓫ Josie and the Pussycats
Ⓗ Fri/**Movie**: Shipwreck!
Ⓢ Thu/It's Showtime
Fri/**Movie**: The Dark Crystal

7:30
❺ Bugs and Porky
⓫ Superfriends
Ⓗ Wed/Fraggle Rock
Mon/Dolly Meets the Kids
Tue/**Movie**: Mountain Family Robinson

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Scooby Doo
Ⓗ Wed/**Movie**: The Pirate Movie
Thu/**Movie**: The Year of Living Dangerously
Mon/**Movie**: The Deadly Game
Ⓢ Wed/Thunderbirds 2086
Mon/**Movie**: Rocky III (cc)
Tue/**Movie**: The Dark Crystal

8:30
❺ Flintstones
❾ Straight Talk
⓫ Pink Panther
Ⓢ Thu/An Elephant Called Slowly

9:00
❷ Tic Tac Dough
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Great Space Coaster
Ⓗ Fri/Linda Ronstadt
Ⓢ Fri/Paper Chase
Ⓦ Wed/**Movie**: Tender Mercies
Thu/**Movie**: A Midsummer Night's Sex Comedy
Fri/**Movie**: National Lampoon's Vacation
Mon/**Movie**: Deathwatch
Tue/**Movie**: Magic Laser

9:30
❷ Jokers Wild
❺ My Three Sons
❾ News
⓫ Munsters
Ⓗ Tue/Video Jukebox

10:00
❷ $25,000 Pyramid
❹ Facts of Life
❺ Robin's Nest
❾ Romper Room
⓫ Civic Programming
Ⓗ Wed/**Movie**: Voices
Thu/**Movie**: Grease 2
Fri/**Movie**: Twice Upon a Time
Mon/**Movie**: A Boy Named Charlie Brown
Tue/**Movie**: The Sting II
Ⓢ Wed/**Movie**: Where the Spies Are
Thu, Tue/**Movie**: The Fixer
Fri/**Movie**: Please Believe Me
Mon/**Movie**: Julius Caesar

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ All in the Family
❼ Woman to Woman
⓫ Civic Programming

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Breakaway
❼ Benson
❾ Family
⓫ Magic Garden
Ⓦ Public Affairs

11:30
❹ Dream House
❼ Loving
⓫ News
Ⓗ Fri/Consumer Reports
Mon/Not *Necessarily* the News

12 **NOON**
❷ Body Language (except Tue)
Tue/Lorne Greene's New Wilderness
❹ Hot Potato
❺ Midday
❼ Family Feud
❾ News
⓫ Wed/**Movie**: Long Ago, Tomorrow (1971). Nanette Newman, Malcolm McDowell.
Thu/**Movie**: Scenes From a Marriage (1973). Liv Ullmann. Part 1.
Fri/**Movie**: Scenes From a Marriage (1973). Liv Ullmann. Part 2.
Mon/**Movie**: From the Earth to the Moon (1958). Joseph Cotten.
Tue/**Movie**: Salt in the Wound (1972). George Hilton.
Ⓗ Wed/Video Jukebox
Thu/**Movie**: The King of Comedy
Fri/**Movie**: Poltergeist
Mon/**Movie**: Grease 2
Tue/**Movie**: The Pirate Movie
Ⓢ Wed/**Movie**: The Sting II
Fri/**Movie**: WarGames (cc)
Ⓦ Wed/**Movie**: Yol
Thu/The Secret of the Golden Dragon
Fri/**Movie**: The Bridge on the River Kwai
Mon/**Movie**: Sophie's Choice
Tue/**Movie**: The Hounds of Notre Dame

12:05
Ⓢ Mon/**Movie**: International Velvet

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Ryan's Hope
Ⓗ Wed/**Movie**: The Riddle of the Sands
Ⓢ Thu/**Movie**: Falcon's Gold
Tue/**Movie**: Threshold

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Wed/**Movie**: A Witch Without a Broom (1966). Maria Perschy, John Clarke.
Thu/**Movie**: Apache Woman (1955). Lloyd Bridges, Joan Taylor.
Fri/**Movie**: The Big Hangover (1950). Van Johnson, Elizabeth Taylor.
Mon/**Movie**: Five Came Back (1939). Chester Morris, John Carradine.
Tue/**Movie**: Floods of Fear (1959). Howard Keel, Anne Heywood.

1:30
❷ As the World Turns
Ⓦ Thu/**Movie**: Deathwatch

2:00
❹ Another World
❺ News
❼ One Life to Live
⓫ Wed-Fri/Newlywed Game
Mon, Tue/Sally Field Is Gidget
Ⓗ Thu/**Movie**: Tin Man
Fri/Not *Necessarily* the News
Mon/**Movie**: Rocky III
Tue/Linda Ronstadt
Ⓢ Wed/**Movie**: Rocky III (cc)
Thu/Barry Manilow
Fri/**Movie**: Where the Spies Are
Ⓦ Wed/**Movie**: Winter of Our Dreams
Tue/**Movie**: The Bridge on the River Kwai

2:15
❺ Popeye

2:30
❷ Capitol
❾ In Search Of
⓫ Jetsons
Ⓗ Wed/**Movie**: Right of Way
Fri/**Movie**: Between Friends
Ⓢ Mon/Lone Star Bar & Grill
Tue/**Movie**: Splendor

3:00
❷ Guiding Light
❹ Match Game/Hollywood Squares
❺ Inspector Gadget
❼ General Hospital
❾ The Saint
⓫ Wed-Fri/Jackson Five
Mon, Tue/Tom & Jerry
Ⓗ Tue/**Movie**: Mountain Family Robinson
Ⓦ Fri/**Movie**: Pygmalion
Mon/**Movie**: Coming Out Alive

3:30
❺ Woody and Bugs
⓫ Wed-Fri/Scooby Doo
Mon,Tue/Battle of the Planets
Ⓦ Wed/**Movie**: The Hounds of Notre Dame
Thu/**Movie**: The Wedding Party

4:00
❷ Rockford Files (except Tue)
Tue/Body Language
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Edge of Night
❾ Channel 9's Great Record Album Collection
⓫ Wed-Fri/Battle of the Planets
Mon,Tue/Mork & Mindy
⓭ Sesame Street (cc)
Ⓗ Thu/**Movie**: Mountain Family Robinson
Mon/Dolly Meets the Kids
Ⓢ Wed/Dot and the Kangaroo
Thu/It's Showtime
Fri/Faerie Tale Theatre (cc)

4:30
❷ Tue/**Schoolbreak Special**: The Alfred G. Graekner Memorial
❹ People's Court
❺ Batman
❼ New York Style
❾ Wed/**Movie**: Wild Women of Wongo (1965). Pat Crowley, Coco Sellers.
Thu/**Movie**: The Land Unknown (1957). Jock Mahoney.
Fri/**Movie**: Where Time Began (1977). Kenneth More.
Mon/**Movie**: Black Angel (1946). Dan Duryea, Peter Lorre.
Tue/**Movie**: Calling Bulldog Drummond (1951). Walter Pidgeon.
⓫ Happy Days Again (except Tue)
Tue/Little House on the Prairie
Ⓗ Wed/Fraggle Rock
Fri/Linda Ronstadt
Mon/**Movie**: Misty
Ⓢ Mon/It's Showtime
Tue/An Elephant Called Slowly
Ⓦ Mon/**Movie**: From Here to Eternity

5:00
❷ ❹ ❼ News
❺ Wed-Fri/Gilligan's Island
Mon, Tue/H.O.T.
⓫ Little House on the Prairie (except Tue)
⓭ Rainbow Movie of the Week
Ⓗ Wed/National Geographic Special
Tue/The Wilder Summer
Ⓢ Fri/**Movie**: Pajama Tops
Ⓦ Thu/**Movie**: The Magic Laser
Fri/**Movie**: The Dynamite Brothers
Tue/**Movie**: A Midsummer Night's Sex Comedy

5:05
Ⓦ Wed/To Basie, With Love

5:30
❷ Tue/News
❺ What's Happening
Ⓗ Fri/Fraggle Rock
Ⓢ Wed/Rock of the '80s
Thu/**Movie**: International Velvet

Evening, June 6-8 and 11-12

Wed., June 6

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Vega$
⓫ Alice
⓭ New Jersey Nightly News
㉑ Motorweek
㉛ Brooklyn College Presents
Ⓗ **Movie**: WarGames (cc)

6:30
❺ One Day at a Time
⓫ Sanford & Son
⓭ Nightly Business Report
㉑ Last Chance Garage (cc)
㉛ News From City Hall
Ⓢ Lone Star Bar & Grill
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Best of Saturday Night
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Working Women
Ⓦ **Movie**: Attack Force Z

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
㉑ Nightly Business Report
㉛ New Tech Times

8:00
2 **Special:** The Lions of Etosha: King of the Beasts
4 NBC Reports: D-Day Plus 40 Years
5 PM Magazine
7 Fall Guy
9 News 9: Prime Time
11 **Baseball:** Yankees vs. Boston Red Sox
13 Smithsonian World (cc)
21 I Can Jump Puddles
31 Neighborhood Voices
H **Movie:** Voices
N Punishment #12
S **Movie:** The Sting II

8:30
5 Carol Burnett
9 **Movie:** Chicago Deadline (1949). Alan Ladd, Donna Reed.
31 Apple Arts
W Movie Talk

9:00
2 **Basketball:** NBA World Championship Series
4 Facts of Life
5 Merv Griffin
7 **Movie:** Moment by Moment (1978). Lily Tomlin, John Travolta.
13 The Compleat Gilbert and Sullivan: The Mikado (cc)
21 Monty Python
31 Ben Kingsley as Edmond Kean
W **Movie:** Waltz Across Texas

9:30
4 Duck Factory
21 Fawlty Towers

10:00
2 Knots Landing
4 St. Elsewhere
5 News
21 Top Secret Life of Edgar Briggs
31 Memories of Hell
H Growing Up Stoned
N **Movie:** One Sings, the Other Doesn't
S **Movie:** Penitentiary

10:30
9 Nine on New Jersey
11 News

10:45
21 The Fall and Rise of Reginald Perrin

11:00
2 4 7 11 News
5 Taxi
9 Best of Saturday Night
13 Masterpiece Theatre: Nancy Astor (cc)
H **Movie:** Psycho II
W **Movie:** Garage Girls

11:30
2 Police Story
4 Tonight
5 Starsky and Hutch
7 Nightline
9 Hawaii Five-O
11 Odd Couple
21 **Movie:** Spaceship to the Unknown (1936). Buster Crabbe.

11:45
S **Movie:** Rocky III (cc)

12 **MIDNIGHT**
7 Eye on Hollywood
11 Honeymooners
N **Movie:** Lianna

12:30
2 **Movie:** Curse of the Black Widow (1979). Tony Franciosa, Donna Mills.
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight
9 Laugh-In
11 Star Trek
W **Movie:** Tender Mercies

1:00
7 **Movie:** D-Day, the Sixth of June (1956). Robert Taylor.
9 The Saint
H **Movie:** The Riddle of the Sands

1:30
4 Mary Tyler Moore
11 News
S **Movie:** Psycho II

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Juggernaut (1974). Richard Harris, Omar Sharif.
9 Joe Franklin
11 **Movie:** Death in Deep Water (1975). Bradford Dillman.

2:15
W **Movie:** Grease 2

2:30
4 Mary Tyler Moore

2:45
H **Movie:** Get Crazy

3:00
4 Bob Newhart
9 **Movie:** In Which We Serve (1942). Noel Coward, John Mills.

3:30
4 Bob Newhart
11 One Step Beyond
S **Movie:** Sitting Ducks

4:00
4 Here's Lucy
11 Life of Riley
W Sports Special

4:20
H **Movie:** Right of Way

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Focus: New Jersey

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S Lone Star Bar & Grill

Thu., June 7

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Computer Chronicles
31 McLaughlin Group
H **Movie:** The Year of Living Dangerously

6:30
5 One Day at a Time
11 Sanford & Son
13 Nightly Business Report
21 Computer Programme (cc)
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 America Works

7:05
W **Movie:** Zapped!

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Last Chance Garage

8:00
2 Magnum, P.I.
4 Gimme a Break
5 PM Magazine
7 **Movie:** Crossed Swords (1978). Mark Lester, Raquel Welch. A beggar boy and his look-alike, a prince, trade places.
9 News 9: Prime Time
11 **Movie:** Tourist (1980). Lee Meriwether, Bradford Dillman.
13 Innovation
21 Judy Sings
31 Tony Brown's Journal
H **Movie:** Grease 2
N **Movie:** Othello
S **Movie:** Jekyll and Hyde. . .Together Again

8:30
4 Family Ties
5 Carol Burnett
9 Benny Hill
13 Bits and Bytes
31 America's Black Forum

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
9 Stars With David Steinberg
13 Mystery!: Quiet as a Nun (cc)
21 The Gin Game. Jessica Tandy, Hume Cronyn.
31 **Tennis:** 1984 Head Easter Bowl Special
W **Movie:** A Midsummer Night's Sex Comedy

9:30
4 Night Court
S Bizarre (cc)

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
9 Hawaii Five-O
13 Frontline (cc)
H **Movie:** The King of Comedy
S Barry Manilow
W **Movie:** Coming Out Alive

10:15
9 Kiner's Korner

10:30
11 News
31 European Sports Highlights

11:00
2 4 7 News
5 Taxi
9 Best of Saturday Night
11 Odd Couple
13 Jazz Tonight
N **Movie:** Yojimbo

11:30
2 Trapper John, M.D.
4 Tonight
5 Starsky and Hutch
7 Nightline
9 Racing From Roosevelt
11 Honeymooners
21 **Movie:** Perils From the Planet Mongo (1936). Buster Crabbe.
S **Movie:** National Lampoon's Class Reunion

11:55
H **Movie:** The Year of Living Dangerously

12 **MIDNIGHT**
7 Eye on Hollywood
9 News
11 Star Trek
W **Movie:** Expose Me Lovely

12:30
2 **Movie:** You Can't Go Home Again (1979). Lee Grant.
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight
9 Laugh-In
7 **Movie:** Quebec (1951). Corinne Calvet.
9 The Saint
11 Twilight Zone
N **Movie:** A Night in Casablanca
S **Movie:** The Best Little Whorehouse in Texas

1:30
4 Mary Tyler Moore
11 News
W **Movie:** Deathwatch

1:55
H **Movie:** Tin Man

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** War of the Wildcats (1943). John Wayne.
9 Joe Franklin
11 **Movie:** Killer With Two Faces (1974). Ian Hendry.

2:30
4 Mary Tyler Moore

3:00
4 Bob Newhart
9 **Movie:** Days of Glory (1944). Gregory Peck, Tamara Tournavona.
S Bizarre (cc)

3:30
4 Bob Newhart
11 One Step Beyond
S **Movie:** Jekyll and Hyde. . .Together Again
W NBA Season in Review

3:45
H **Movie:** Grease 2

4:00
4 Here's Lucy
11 Life of Riley

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Fri., June 8

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 *Alice*
13 New Jersey Nightly News
21 Victory Garden
31 Opening Night
H Consumer Reports

6:30
5 One Day at a Time
11 Sanford & Son
13 Nightly Business Report
21 Square Foot Gardening
31 News From City Hall
H **Movie:** Blue Skies Again
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Presente
N Berlin Alexanderplatz (Parts 1-7)
S Paper Chase
W Sports Special

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Computer Chronicles
W Richard Brown

8:00
2 Dukes of Hazzard
4 **Special:** Homemade Comedy Special
5 PM Magazine
7 Benson (cc)
9 News 9: Prime Time
11 **Baseball:** Yankees vs. Toronto Blue Jays
13 By Design
21 Judy Sings
31 Rockaby
H Comedy Store
S **Movie:** The Dark Crystal
W **Movie:** The Bridge on the River Kwai

8:30
5 Healthbeat Magazine
7 Webster
9 **Movie:** Topaz (1969). Frederick Stafford, Dany Robin.

9:00
2 Dallas
4 **Movie:** Skeezer (1983). Karen Valentine Based on a true story of a nurse who aided emotionally disturbed children with the help of her dog.
5 Merv Griffin
7 Blue Thunder
21 **Movie:** Kiss the Boys Goodbye (1941). Mary Martin.
31 Your Children, Our Children
H **Movie:** The Sting II

9:30
31 Masterpiece Theatre: Nancy Astor

10:00
2 Falcon Crest
5 News
7 Matt Houston (cc)
S **Movie:** Hey Good Lookin'

10:30
11 News
31 Tyranny of the Status Quo

11:00
2 4 7 11 News
5 Taxi
9 Top 40 Videos
21 **Movie:** Private Buckaroo (1942). Harry James
H Not *Necessarily* the News
W Leonard Report

11:30
2 **Movie:** The Miracle Worker (1979). Patty Duke Astin, Melissa Gilbert.
4 Tonight
5 Starsky and Hutch
7 Nightline
11 Odd Couple
H **Movie:** Poltergeist
S **Movie:** WarGames (cc)
W **Movie:** Purely Physical

12 **MIDNIGHT**
7 Eye on Hollywood
9 How the West Was Won
11 Honeymooners

12:30
4 Friday Night Videos
5 Thicke of the Night
7 New York Hot Tracks
11 Star Trek

1:00
9 The Saint
W **Movie:** National Lampoon's Vacation

1:30
11 News
H **Movie:** Blue Skies Again
S **Movie:** Final Exam

1:45
2 **Movie:** The Clone Master (1978). Art Hindle.

2:00
4 Mary Tyler Moore
5 Soul Train
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold

2:30
4 Mary Tyler Moore
7 **Movie:** The Return of Charlie Chan (1971). Ross Martin.

3:00
4 Mary Tyler Moore
5 America's Top Ten
9 **Movie:** Eagles Over London (1972). Van Johnson, Frederick Stafford.
11 **Movie:** Melody of Hate (1975). Susan Flannery.
H **Movie:** The Sting II
S **Movie:** Carry On Emmannuelle
W **Movie:** Hey Good Lookin'

3:30
4 Bob Newhart
5 **Movie:** Survive (1976). Pablo Ferrel, Hugo Stinglitz.

3:46
2 **Movie:** The Long Way Home (1975). Glenn Ford, Julie Harris

4:00
4 Bob Newhart

4:30
4 Here's Lucy
11 Abbott & Costello
S **Movie:** Pajama Tops

4:45
H Comedy Store

5:00
4 Here's Lucy
9 News
11 Biography

5:30
2 Newsmakers
4 More Real People
9 **Movie:** Jack the Ripper (1958). Boris Karloff.
11 Insight

SOLUTIONS TO LAST WEEK'S PUZZLES

	F	E	A	T	H	E	R	B	E	D	S			
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TELEVISION

Mon., June 11

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Vega$
⑪ Solid Gold Hits
⑬ New Jersey Nightly News
㉑ Great Outdoors (cc)
㉛ All About TV
Ⓗ **Movie:** A Boy Named Charlie Brown
Ⓢ **Movie:** Rocky III (cc)

6:30
⑤ One Day at a Time
⑪ Sanford & Son
⑬ Nightly Business Report
㉑ Rod and Reel
㉛ News From City Hall
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Best of Saturday Night
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Humancare Today
Ⓦ **Movie:** Sophie's Choice

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
㉑ Nightly Business Report
㉛ Getting Over
Ⓗ Fraggle Rock

8:00
② Scarecrow and Mrs. King
④ TV's Bloopers and Practical Jokes
⑤ PM Magazine
⑦ **Baseball:** TBA
⑨ News 9: Prime Time
⑪ **Movie:** Nadia (1984). Johann Carlo, Joe Bennett. The story of the Olympic gold medalist's victories and defeats in competition and her personal life.
⑬ The Shakespeare Plays: Pericles (cc)
㉑ Jacques Cousteau
㉛ An Evening With Bill Monroe
Ⓗ Dolly Parton
Ⓝ **Movie:** Pandora's Box
Ⓢ Faerie Tale Theatre (cc)

8:30
⑤ **Special:** To Climb a Mountain (cc)
⑨ Laugh-In

9:00
② One Day at a Time
④ **Movie:** Angel Dusted (1981). Jean Stapleton.
⑤ Merv Griffin
⑨ **Special:** Jacques Cousteau's Amazon
㉑ Nature of Things
㉛ Cityscope
Ⓢ **Movie:** International Velvet

9:30
② Newhart
㉛ A Taste of China
Ⓗ Not *Necessarily* the News

10:00
② Cagney & Lacey
⑤ ⑪ News
㉑ The Probable Passing of Elk Creek
㉛ German Professional Soccer
Ⓗ **Movie:** Rocky III
Ⓝ **Movie:** Querelle
Ⓦ To Basie, With Love

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Best of Saturday Night
⑪ Odd Couple
⑬ Smithsonian World
㉑ Tony Brown's Journal

11:30
② Hart to Hart
④ Best of Carson
⑤ Jerry Lewis
⑦ Nightline
⑨ Hawaii Five-O
⑪ Honeymooners
㉑ Latenight America
Ⓢ **Movie:** Sitting Ducks
Ⓦ **Movie:** Laura's Desires

11:45
Ⓗ **Movie:** The Deadly Game

12 **MIDNIGHT**
⑦ Eye on Hollywood
⑪ Star Trek
Ⓝ **Movie:** The Beggar's Opera

12:30
② Columbo
④ David Letterman
⑤ Thicke of the Night
⑦ Entertainment Tonight
⑨ Laugh-In

1:00
⑦ **Movie:** Guns of Diablo (1964). Charles Bronson, Susan Oliver.
⑨ The Saint
⑪ Twilight Zone
Ⓢ **Movie:** Jekyll and Hyde. . .Together Again
Ⓦ **Movie:** Deathwatch

1:30
④ Mary Tyler Moore
⑪ News

1:40
Ⓗ **Movie:** Grease 2

2:00
② News
④ Mary Tyler Moore
⑤ Rat Patrol
⑨ Joe Franklin
⑪ **Movie:** Blondie's Big Deal (1949). Penny Singleton, Arthur Lake.

2:30
④ Mary Tyler Moore
⑤ Best of Midday
Ⓢ **Movie:** The Devonsville Terror

3:00
④ Bob Newhart
⑨ **Movie:** Pittsburgh (1942). John Wayne.
Ⓦ **Movie:** Attack Force Z

3:30
④ Here's Lucy
⑤ Off the Set
⑪ One Step Beyond

3:40
Ⓗ **Movie:** Get Crazy

4:00
④ Here's Lucy
⑪ Life of Riley
Ⓢ Lone Star Bar & Grill

4:30
④ More Real People
⑪ Abbott & Costello

5:00
④ 20-Minute Workout
⑨ News
⑪ Biography

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Tue., June 12

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Vega$
⑪ Solid Gold Hits
⑬ New Jersey Nightly News
㉑ Antiques XI
㉛ World Chronicle
Ⓗ **Movie:** Between Friends
Ⓢ **Movie:** The Dark Crystal

6:30
⑤ One Day at a Time
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Magic of Oil Painting IV
㉛ News From City Hall
Ⓦ News

7:00
② ④ ⑦ ⑪ News
⑤ M*A*S*H
⑨ Best of Saturday Night
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Rebop
Ⓦ Movie Talk

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ **Baseball:** Yankees vs. Boston Red Sox
㉑ Nightly Business Report
㉛ Do It Yourself
Ⓦ **Baseball:** Mets vs. Pittsburgh Pirates

8:00
② Welcome to Paradise
④ A-Team
⑤ PM Magazine
⑦ Foul-Ups, Bleeps, & Blunders
⑨ News 9: Prime Time
⑬ Nova (cc)
㉑ The Pallisers
㉛ The Compleat Gilbert and Sullivan: The Mikado
Ⓗ **Movie:** Psycho II
Ⓝ **Movie:** Yojimbo
Ⓢ Paper Chase

8:30
⑤ Carol Burnett
⑦ Three's Company (cc)
⑨ **Movie:** How to Steal a Million (1966). Audrey Hepburn, Peter O'Toole.

9:00
② **Basketball:** NBA Championship Game
④ Riptide
⑤ Merv Griffin
⑦ Hotel (cc)
⑬ American Playhouse: Oppenheimer (Part V)
㉑ Masterpiece Theatre: The Good Soldier (cc)
Ⓢ **Movie:** Threshold

10:00
④ Remington Steele
⑤ ⑪ News
⑦ Hart to Hart (cc)
⑬ Stopping History
㉛ Right From the Start
Ⓗ **Movie:** The Sting II
Ⓝ Berlin Alexanderplatz
Ⓦ **Movie:** Riel

10:30
⑨ Election '84: Primary Showdown
⑪ News

11:00
④ ⑦ News
⑤ Taxi
⑨ Best of Saturday Night
⑪ Odd Couple
⑬ Intercom
㉑ Inside Story
Ⓢ **Movie:** Doctor Detroit

11:30
② News
④ Tonight
⑤ Jerry Lewis
⑦ Nightline
⑨ Hawaii Five-O
⑪ Honeymooners
㉑ Latenight America

11:45
Ⓗ Linda Ronstadt

12 **MIDNIGHT**
② Magnum, P.I.
⑦ Eye on Hollywood
⑪ Star Trek
Ⓦ **Movie:** Cafe Flesh

12:30
④ David Letterman
⑤ Thicke of the Night
⑦ Entertainment Tonight
⑨ Laugh-In

12:40
Ⓢ **Movie:** The Best Little Whorehouse in Texas

12:45
Ⓗ **Movie:** National Lampoon's Class Reunion

1:00
② McCloud
⑦ **Movie:** A Matter of Time (1976). Liza Minelli, Ingrid Bergman.
⑨ The Saint
⑪ Twilight Zone

1:30
④ Mary Tyler Moore
⑪ News
Ⓦ Sports Special

2:00
④ Mary Tyler Moore
⑤ **Movie:** They Made Me a Criminal (1939). John Garfield.
⑨ Joe Franklin
⑪ **Movie:** Blondie In Society (1941). Penny Singleton, Arthur Lake.
Ⓦ **Movie:** Firefox

2:15
Ⓗ The Comedy Store's 11th Anniversary

2:30
② News
④ Mary Tyler Moore

2:40
Ⓢ **Movie:** Final Exam

3:00
④ Bob Newhart
⑨ **Movie:** The Spoilers (1942). John Wayne.

3:15
Ⓗ Video Jukebox

3:30
④ Bob Newhart
⑪ One Step Beyond

3:45
Ⓗ **Movie:** Psycho II

4:00
④ Here's Lucy
⑤ Surgsat
⑪ Life of Riley

4:15
Ⓢ Paper Chase

4:30
④ More Real People
⑤ Eyesat
⑪ Abbott & Costello

5:00
④ 20-Minute Workout
⑨ News
⑪ Biography

5:10
Ⓢ Splendor

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ Insight

Weekend, June 9 - 10

Sat., June 9

6:00
2 Patchwork Family
4 Carrascolendas
5 Pattern for Living
11 Aprenda Ingles
H **Movie:** A Boy Named Charlie Brown

6:15
S **Movie:** Jekyll and Hyde. . .Together Again

6:30
4 Villa Alegre
5 Insight
7 Greatest Sports Legends
11 Gigglesnort Hotel

7:00
2 Captain Kangaroo
4 Rebop
5 World Tomorrow
7 Davey and Goliath
9 News
11 Return to the Planet of the Apes

7:05
S Doobie Brothers

7:30
4 LBS Children's Theatre
5 Poochie
7 Little Prince
9 Newark and Reality
11 Pink Panther
13 Wall $treet Week
H Fraggle Rock

8:00
2 Charlie Brown and Snoopy
4 Flintstone Funnies
5 *Wonderama*
7 Monchichis/Little Rascals/Richie Rich
9 Christopher Closeup
11 Tom & Jerry
13 MacNeil/Lehrer
H Dolly Meets the Kids

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
9 Meet the Mayors
11 Herald of Truth
H **Movie:** The Pirate Movie
S **Movie:** The Wedding Night

9:00
4 Smurfs
5 Star Search
7 New Scooby and Scrappy Doo
9 Nine on New Jersey
11 Hee Haw
13 Lawmakers

9:30
2 Dungeons and Dragons
7 Pac-Man/Amazing Rubik Cube
9 Davey and Goliath
13 McLaughlin Group

10:00
2 Tarzan: Lord of the Jungle
5 Saturday Morning
9 All-Star Wrestling
11 This Is the USFL
13 Mainstream
S **Movie:** The Singing Nun
W **Movie:** Cavalier of the West

10:30
2 Bugs Bunny/Road Runner
4 Alvin and the Chipmunks
7 Littles
11 **Movie:** A-Haunting We Will Go (1942). Stan Laurel, Oliver Hardy.
13 International Edition
H The Wilder Summer

11:00
4 Mr. T
7 Puppy/Scooby Doo (cc)
9 Hardy Boys/Nancy Drew Mysteries
13 America's Black Forum

11:30
4 Amazing Spider Man and the Incredible Hulk
13 Presente
H **Movie:** Mountain Family Robinson
W **Movie:** Rocky III

12:00 **NOON**
2 Biskitts
5 Fame
7 Weekend Specials (cc)
9 Greatest American Hero
11 Lifestyles of the Rich and Famous
13 Open Mind
21 Gourmet Cooking
S **Movie:** Threshold

12:30
2 Benji, Zax and the Alien Prince
4 Thundarr the Barbarian
7 American Bandstand
13 Bites and Bytes
21 Do It Yourself

1:00
2 New Fat Albert
4 **Tennis:** 1984 French Open
5 Dance Show
9 **Movie:** The Great American Wilderness (1977). Marvin Miller.
11 **Movie:** Dracula's Dog (1978). Jose Ferrer.
13 Your Children, Our Children (cc)
21 Victory Garden

1:30
2 Children's Film Festival
7 Olympiad
13 Media Probes
21 Square Foot Gardening
H **Movie:** A Boy Named Charlie Brown
W **Movie:** Attack Force Z

2:00
2 Kidsworld
5 Starsky and Hutch
13 All New This Old House (cc)
S **Movie:** Where the Lilies Bloom

2:15
21 Motorweek

2:30
2 Public Hearing
7 Professional Bowlers Spring Tour
13 Last Chance Garage (cc)
31 American Gathering Concert

2:45
21 Gourmet Cooking

3:00
2 **Golf:** Westchester Classic
4 **Baseball:** Baltimore Orioles vs. *Detroit Tigers*
5 **Movie:** Roots of Evil. Christian Anders.
9 **Movie:** Fury on Wheels (1971). Tom Ligon, Logan Ramsey.
11 **Movie:** Heidi (1968). Maximilian Schell.
13 American Playhouse: Oppenheimer (Part IV) (cc)
H Philip Marlowe, Private Eye
W **Movie:** Riel

3:25
21 Victory Garden

3:30
7 Professional Bowlers
21 Victory Garden
31 The Compleat Gilbert and Sullivan: The Mikado

4:00
4 U.S. Olympic Trials
13 The Compleat Gilbert and Sullivan: The Mikado (cc)
21 Square Foot Gardening
H **Movie:** The Year of Living Dangerously

4:30
2 **Horse Racing:** Belmont Stakes
21 Motorweek
S Doobie Brothers

5:00
5 Mission Impossible
7 Wide World of Sports
9 Racing From Belmont
11 CHiPs
21 Sesame Street (cc)
W **Movie:** The Mango Tree

5:30
9 **Baseball:** Mets vs. Montreal Expos
31 Lawmakers

6:00
2 Channel 2 the People
4 News
5 Baretta
11 Star Trek
13 Odyssey
21 Pearl and Friends at Centre Stage
31 Searching
H **Movie:** The Pirate Movie
S Rock of the '80s

6:30
2 4 7 News
31 European Journal

6:40
W Richard Brown

7:00
2 News
4 Prime of Your Life
5 Too Close for Comfort
7 Channel 7 Special Reports
11 Dance Fever
13 Smithsonian World (cc)
31 Colorsounds
N Berlin Alexanderplatz
S **Movie:** On the Waterfront
W **Movie:** Blue Thunder

7:30
2 Muppets
4 This Is Your Life
5 All in the Family
7 TBA
11 At the Movies
21 Swingin' the Blues
31 Checking It Out

8:00
2 Mama Malone
4 Diff'rent Strokes
5 On Stage America
7 T.J. Hooker (cc)
9 **Baseball:** Mets vs. Montreal Expos
11 **Baseball:** Yankees vs. Toronto Blue Jays
13 By Design
21 Judy Sings
31 State of Black America
H **Movie:** National Lampoon's Class Reunion

8:30
2 **Movie:** The Jazz Singer (1980). Neil Diamond, Laurence Olivier.
4 Jennifer Slept Here

9:00
4 Mama's Family
7 Love Boat (cc)
21 Sentimental Journeys
31 Game Room
S **Movie:** Doctor Detroit
W **Movie:** Friday the 13th, Part III

9:30
4 People Are Funny
31 Mystery!
H Not *Necessarily* the News

10:00
4 Rousters
5 News
7 Fantasy Island (cc)
H Hitchhiker

10:30
5 Black News
11 News
H **Movie:** Prom Night

10:35
S Bizarre (cc)
W **Movie:** Dangerous Summer

11:00
2 4 7 News
5 **Movie:** The Apartment (1960). Jack Lemmon.
9 Laugh-In
11 Wall Street Journal Report
S **Movie:** Penitentiary

11:30
4 Saturday Night Live
9 Racing From Roosevelt
11 Odd Couple

11:45
2 Sports People
7 **Movie:** Pat Garrett and Billy the Kid (1973). James Coburn.

12 **MIDNIGHT**
2 **Movie:** The Girl on the Late, Late Show (1974). Don Murray.
9 Championship Wrestling
11 Honeymooners

12:05
H **Movie:** Get Crazy

12:30
11 Streets of San Francisco
W Electric Blue

12:45
S **Movie:** National Lampoon's Vacation (cc)

1:00
4 Rock Palace
9 **Movie:** Touch of Satan (1968). Lee Amber.

1:30
5 **Movie:** The Roman Spring of Mrs. Stone (1961). Vivien Leigh.
11 News
W **Movie:** A Boy and His Dog

1:40
H **Movie:** The Year of Living Dangerously

2:00
4 Rock-n-America
7 **Movie:** Off Limits (1953). Bob Hope. Mickey Rooney
11 Road to Los Angeles

2:30
2 Music Magazine
S **Movie:** On the Waterfront

3:00
4 Mary Tyler Moore
9 **Movie:** Back to Bataan (1945). John Wayne, Anthony Quinn.
11 Twilight Zone

3:05
2 **Movie:** Death Sentence (1974). Cloris Leachman.
W **Movie:** P- - - - Talk

3:30
4 Mary Tyler Moore
11 One Step Beyond

3:40
H **Movie:** Curtains

4:00
4 Gavin/Lott
11 Life of Riley

4:30
2 **Movie:** Sandcastles (1972). Bonnie Bedelia.
11 Abbott & Costello
S Bizarre (cc)

5:00
11 Biography
S **Movie:** Where the Lilies Bloom

5:15
H Hitchhiker

5:30
9 Point of View
11 Christopher Closeup

5:45
11 Davey and Goliath

5:50
5 Time for Timothy

Sun., June 10

6:00
9 New Jersey Report
11 News
H Don't Change My World

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom

7:00
2 Captain Kangaroo
4 Joy of Gardening
5 Hour of Power
7 Faith for Today
9 Newark and Reality
11 Old Time Gospel Hour
S Thunderbirds 2086

7:30
4 Journey to Adventure
7 This is the Life
9 TBA
13 Mister Rogers
H **Movie:** Six Pack

8:00
2 Way to Go
4 Bob Newhart
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)

8:30
2 For Our Times
4 Music City USA
7 Channel 7 Special Reports
9 Day of Discovery
S Dot and the Kangaroo

9:00
2 Sunday Morning
4 **Tennis:** 1984 French Open
5 Miller's Court
7 Tiempo
9 Oral Roberts
11 Black Star
13 Sesame Street (cc)

9:30
5 **Movie:** *Escape From* Angola (1977). Stan Brock.
7 New York Hot Tracks
9 Point of View
11 Jackson Five
H **Movie:** Voices

10:00
9 Mass
11 Three Stooges
13 Mister Rogers
S **Movie:** Star Trek II
W **Movie:** On the Waterfront

10:30
2 Face the Nation
7 Entertainment This Week
9 That's the Spirit
11 **Movie:** Here Come the Co-Eds (1945). Abbott and Costello.
13 Wild America (cc)

11:00
2 Taking Advantage
9 Make Peace With Nature
13 Why in the World

11:15
5 **Movie:** *Tarzan and* the Valley of Gold (1966). Mike Henry.

11:30
2 Newsmakers
7 *This Week With* David Brinkley
9 Rex Humbard
13 *Zookeepers*
H Fraggle Rock

12 **NOON**
2 Channel 2 the People
9 Robert Schuller (cc)
11 **Movie:** The Rounders (1965). Henry Fonda, Glenn Ford.
13 Nova (cc)
21 Six-Gun Heroes
H **Movie:** The Dark Crystal
S Paper Chase:
W **Movie:** Dark Angel

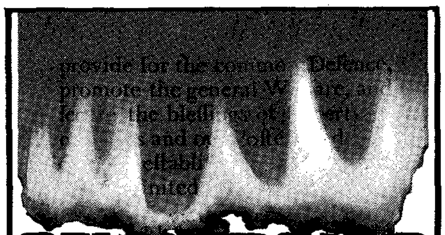
12:30
2 **Golf:** Westchester Classic (tentative time)
7 Eyewitness News Conference

1:00
2 **Golf:** Kemper Open
5 **Movie:** Eureka Stockade (1984). Bryan Brown, Amy Madigan.
7 Like It Is
9 **Baseball:** Mets vs. Montreal Expos
11 This Week in Baseball
13 Great Performances: *Dance in America*
21 National Geographic
S **Movie:** Where the Spies Are

1:30
11 This Week in Baseball

2:00
4 Baseball Bunch
7 American Sportsman
11 **Baseball:** Yankees vs. Toronto Blue Jays
13 Great Performances: Festival! Spoleto U.S.A.
21 Nature of Things
H **Movie:** The Riddle of the Sands
W **Movie:** Treasures of the Snow

2:30
4 Fight Back
7 USFL Football


provide for the common Defence, promote the general Welfare

CENSORSHIP

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The New York Public Library announces the most comprehensive exhibition ever mounted on the burning issues of censorship. *CENSORSHIP: 500 YEARS OF CONFLICT* presents the never-ending struggle between freedom of expression and the threat of oppression in an extraordinary exhibition of books, prints and manuscripts, drawn from the Library's world-renowned collections.

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CENSORSHIP:
500 YEARS OF CONFLICT

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CENSORSHIP

The New York
Public Library
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TELEVISION

3:00
2 **Basketball: NBA World Championship**
4 Western States Endurance Run
13 By Design
21 Sneak Previews
S Ernie Kovaks

3:30
9 **Movie:** Machine Gun Kelly (1958). Charles Bronson, Susan Cabot.
21 **Movie:** Man From Music Mountain (1938). Gene Autry.
H **Movie:** The King of Comedy

4:00
4 Sportsworld
31 Washington Week in Review
W **Movie:** Losin' It

4:30
31 Lawmakers
S **Movie:** Falcon's Gold

5:00
5 Fame
9 S.W.A.T.
11 **Movie:** 21 Hours at Munich (1976). William Holden, Franco Nero.
21 Sentimental Journeys
31 Inside Story

5:30
31 Cityscope
H **Movie:** Six Pack

6:00
2 4 7 News
5 **Movie:** In the Glitter Palace (1977). Chad Everett.
9 Stars With David Steinberg
31 All About TV
S **Movie:** The Sting II
W **Movie:** Local Hero

6:30
2 4 7 News
31 Searching

7:00
2 60 Minutes
4 Father Murphy
7 **Movie:** The Bad News Bears Go to Japan (1978). Tony Curtis. (cc)
9 Switch
11 Solid Gold
31 Rebop

7:30
31 Journey Through N.Y.
H Fraggle Rock

8:00
2 AfterMASH
4 Knight Rider
5 Star Search
9 Straight Talk
11 Lifestyles of the Rich and Famous
21 Mystery!: Quiet as a Nun, Part 1 (cc)
31 Smithsonian World
H **Movie:** The Dark Crystal
N **Movie:** King of Hearts
S **Movie:** Star Trek II
W A Conflict of Interest

8:30
2 Four Seasons

9:00
2 Jeffersons
4 **Movie:** Joe Dancer (1981). Robert Blake.
5 Merv Griffin
7 Hardcastle & McCormick (cc)
9 New Jersey Report
11 Lou Grant
21 **Movie:** Sherlock Holmes and the Woman in Green (1945). Basil Rathbone, Nigel Bruce.
31 Alvin Toffler's "The Third Wave"

9:30
2 Alice
9 Meet the Mayors
H **Movie:** Vacation

10:00
2 Project Housing
5 11 News
7 U.S. Olympic Trials
9 Jimmy Swaggart
N **Movie:** Betrayal
S Paper Chase
W **Movie:** On the Waterfront

10:30
5 Sports Extra
11 From the Editor's Desk
21 **Movie:** Mr. Moto's Last Warning (1939). Peter Lorre.
31 Neighborhoods

11:00
2 4 7 News
5 Off the Set
9 World Tomorrow
11 Odd Couple
S **Movie:** You Can't Take It With You

11:15
H **Movie:** Voices

11:30
5 David Susskind
9 It Is Written
11 Honeymooners

11:45
2 Sports Update
4 **Movie:** More American Graffiti (1981). Ron Howard.
7 Sports Special

12 MIDNIGHT
2 Rockford Files
7 **Movie:** Catlow (1971). Yul Brynner.
9 **Movie:** Ah! Wilderness (1935). Lionel Barrymore.
11 Star Trek
N Punishment #12
W Movie Talk

12:30
W **Movie:** The Soldier

1:00
2 Barnaby Jones
11 Twilight Zone
S **Movie:** Night Shift

1:05
H **Movie:** Friday the 13th, Part III

1:30
11 News

1:45
4 Mary Tyler Moore
7 **Movie:** Badman's Country (1958). George Montgomery.

2:00
2 News
9 Return of the Saint
11 Wall Street Report

2:15
4 Visiones

2:30
11 **Movie:** Black Narcissus (1947). Deborah Kerr.

2:45
4 First Estate
H **Movie:** Right of Way

2:50
S **Movie:** Circle of Power

3:00
9 **Movie:** The Shepherd of the Hills (1941). John Wayne.

4:30
11 Abbott & Costello
H **Movie:** Tin Man
S Ernie Kovaks

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin

End it all with our cheesecake.

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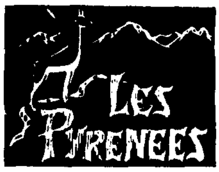

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS	
B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. American-Continental. Spcls: homemade pastries, shrimp proven*çale, pasta, shell steak, scallops and leeks au gratin,* southern-style snapper. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-midnight. Available for private parties. Closed Sun. **(I)** AE, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: *sliced smoked goose breast with mustard* fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. *noon-2:30. D Mon.-Sat. 6-10. Closed Sun.* **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallops on linguine, salmon hollandaise. L Tues.-Fri. noon-4:30. Br Sat.-Sun. noon-4:30. D Sun.-Thurs. 6-1 a.m., Fri.-Sat. to 2 a.m. Bar til 4 a.m. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties *for 30-100. Ent. nightly from 6.* **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJIO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M).** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, *cappuccino. Open daily 7:30 a.m.-midnight.* **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: filet of red snapper steamed with fresh herbs, pan fried filet mignon with courgette squash in puff pastry and fresh thyme sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American-Continental. Spcls: sea-trout with black bean and ginger sauce, Mountain salad, roast duck fillet with apples and green peppercorns. Res. sug. L Mon.-Fri. noon-4. D daily 4-midnight. Br Sat.-Sun. noon-4. **(I-M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provençale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, *steaks, chops, fresh fish daily. L Mon.-Fri. noon-4.* Br Sun. noon-8. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. **(M)** AE, CB, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. *Casual. Bahian. Spcls: seafood salad with fresh dill* mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet park*ing for D. Ent.* **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. *Buffet Sat. noon-3, Sun. to 7. Res. nec.* **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** AE, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: maris*cadas with egg sauce, shrimp special,* paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

CALIENTE CAB CO.,—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. CO.—61 Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5:30. D daily 5:30-4 a.m. Outdoor cafe. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Tues. 5-11, Wed.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11-4. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. Italian. Spcls: mixed seafood, homemade pasta, linguine, calamari, scungilli, pork chops. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 *a.m.*-11:30 *p.m. Private parties* for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. *Dress opt. American-Nouvelle. Spcls:* sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. *D daily 6-11:30.* S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

RESTAURANT DIRECTORY

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M)** AE, V.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American-Cafe. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open daily noon-1 a.m. Br Sat.-Sun. noon-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American-Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B, L, D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTICCIO—447 Third Ave., bet. 30th-31st Sts., 679-2551. Casual. Northern Italian. Spcls: rotolo di pasta, scaloppine Elisa, pollo marengo. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEASCAPES—202 E. 42nd St., 370-0098. Casual. Continental. Spcls: cappelli d'angel with seafood, shrimp and chipalatas, shrimp Imperial, steak. Res. sug. Open Mon.-Fri. 11 a.m.-midnight, Sat.-Sun. 4:30-midnight. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced parking 5-midnight. Closed Sun. **(I-M)** AE, MC, V.

CHELSEA LION—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9. Complete L & D. Closed Sat. Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, near 46th St., 661-3400. Cas. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Outdoor dining. Closed Sun. Also at 17 East 48th St., 355-3345, D daily. **(M)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

J.J. MULLIGAN—750 Third Ave., at 47th St., 986-0716. Casual. American-Irish. Spcls: J.J. Mulligan stew, fresh pasta, salads, hamburgers, corned beef & cabbage. L daily 11:30 a.m. to 7 p.m. Bar til 8. Private parties. Also 46 E. 43rd St., 599-9805; 430 Lexington Ave., at 43rd St., 599-8936; 64 W. 52nd, 245-9702; 32 Cedar St., 825-9855. **(M)**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat.

11 a.m.-2 a.m., Sun. *noon-midnight.* **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. *Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére.* Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. *Closed Sun.* **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PÉRIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. *Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10.* Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

NORTH PARK—151 E. 49th St., 751-8570. Casual. Hunan-Szechuan-Cantonese-Peking. Spcls: Peking duck, volcano beef, seafood wor bar. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30 p.m., Sat.-Sun. noon-11. Private parties for 15. **(M)** AE, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. *Dress opt. Nouvelle cuisine.* Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern-Italian. *Spcls: shrimp alla Romano, veal Valdostano,* steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. *Dress opt. Japanese.* Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. *Private tatami rooms.* Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. *sug.* Open Mon.-Thurs. *noon-11,* Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-10 p.m. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. *Northern Italian. Spcl: vitello tonnato. Res. nec.* L Mon.-Sat. *noon-2.* D Mon.-Sat. *5-midnight.* Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway, 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. *Casual. Indian. Spcls: barbecued steak on sizzling* platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. *Discount D parking.* **(I-M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. *Casual. Jewish deli.* Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. *Spcls: charcoal clay oven cooking, curry, vegetarian,* fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 *a.m.-midnight.* **(I)** AE.

RESTAURANT DIRECTORY

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côtes de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Dress opt. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef bourguignonne. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 10-200. Closed Sun. **Also La Veranda—60 E. 54th St.,** 758-5560. **(I)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** AE, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Dress opt. French. Spcls: pissaladiere, bass with ginger, fresh pasta with lobster and basil, chicken-of-the-day. L daily 11-3. Afternoon tea 3-6. D daily 6-midnight. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266 Casual. Continental. Spcls: crêpes, steak Diane, sol bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m midnight, Sun. to 10 p.m. Complete L & D. Privat parties for 100. Also **1409 Ave. of the Americas** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sa from 11, Sun. 11-10. **(I)** AE, MC, V

MAURICE—118 W. 57th St., in the Hotel Parke Meridien, 245-7788. Jacket required. French nou velle. Spcls: foie gras aux choux cuit à la vapeu homard rôti à la vanille, millefeuilles de framboises Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon 2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L **(E)** AE, CB, DC, MC, V

MITSUKOSHI—465 Park Ave., at 57th St. 935-6444. Dress opt. Japanese. Spcls: sushi, shab shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m.-1 a.m., Sat to 2 a.m., Sun. 11 a.m.-midnight. Ent. daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Jazz Wed. from 9. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon-3. Drinks till 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pretheater D Tues.-Thurs. 5:45-6:45. Closed Sun.-Mon. **(M)** No Credit Cards.

BUDAPEST CAFÉ—1373 First Ave., bet. 73rd-74th Sts., 772-8508. Dress opt. Continental-Hungarian. Spcls: pheasant pate, roast goose liver, paprika veal medallions, Gundel palacsinta. Res. sug. D only Tues.-Sun. 5:30-11:30. Closed Mon. **(M)** AE.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. Outdoor cafe. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: imported fungi porcini, shrimps with fennel, homemade stuffed ravioli, veal gorgonzola. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côtes de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3, Sun. to 4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. D only 5-midnight daily. Br Sat.-Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American-Continental. Spcls: mussels marinière, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. Also **Sarabeth's Kitchen—412 Amsterdam Ave., bet. 79th-80th Sts.,** 496-6280. **(M)** AE, CB, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. 10-4. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CAFÉ LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.-Fri. 5:30-midnight, Sat.-Sun. from 6. S Sun.-Thurs. 1 a.m.-2:30 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11-2:30. **(M)** AE, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RED BARON—201 Columbus Ave., at 69th St., 799-8090. Casual. International-Nouvelle. Spcls: fresh tuna with oriental black bean sauce, poached Norwegian salmon with champagne and leeks, rack of lamb rolled and stuffed with goat cheese. Res. sug. L Mon.-Fri. 11-4. Br Sat.-Sun. 11-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 30. **(M)** AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Special D 5-6:30. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

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Bronx

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Queens

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Out Of Town—Tall, good-looking, successful WASP, 55, loves NY. Visits often for opera or business. Need tall, attractive female, 35-55 to help him enjoy life in the city as well as skiing and hiking. Please write with photo to PO Box 7275, New Haven, Conn.

Handsome, Sensitive Physician—41 year-old Jewish male interested in meeting a mid-30's, tall, pretty Jewish female physician, lawyer or businessperson. I am seeking a caring, romantic relationship with sharing of cosmopolitan interests. Photo preferred/phone. NYM Box G247.

LI Male Executive—Financially secure, Jewish, 48, 6'2" enjoys life and living. Likes are fine dining, fine wine, good conversation, travel, concerts, opera and *sporting events. Warm, sensitive and romantic* looking for comparable female, 35-50, to share experiences with and friendship. Photo and phone, please. NYM Box F505.

Extremely Successful, Handsome—42, 6'1", multifaceted, classy, intelligent male seeks exceptionally sophisticated, uninhibited, pretty female. Photo, phone, bio. NYM Box G109.

Attractive, Professional Woman—50, looks 40, *children grown. Seeks similar* unattached "gentle"man who's not afraid. NYM Box G125.

Out-Of-Towner—White male, early 40's. Business brings this good-looking professional to NY, 4-8 times/month from home on Atlantic Ocean. Would enjoy establishing a relationship with an intelligent, "street-wise," 30ish, somewhat athletic woman who enjoys the "good-life" and yet can share quiet times as well as the enjoyment of travel. This special "real woman" who is also a non-smoker and attractive, must be comfortable in jeans, formalwear or a bathing suit. Bio, phone and photo (returned). NYM Box E042.

Spontaneous Woman, 29—Jewish, pretty, funny, professional, loves rock, tennis, the city and country, speaks French, seeks lapsed hippie, 25-35, to share any of the above and more if we get lucky. NYM Box F528.

Beaches, Music, Friends—*25, 6'1", good-*looking professional man would like to share with very attractive woman, 22-30. Photo/letter appreciated. NYM Box G195.

Handsome Athletic Veterinarian, 30,—*Jewish male, 6'1", likes tennis, guitar, the* country. Phone/photo. NYM Box E058.

Successful Jewish Executive—Would like to meet 27-35ish female with good looks and better personality, to make perfect match. Send photo/phone/bio. NYM Box G267.

I Am A Self-Employed Jewish—Male, 32, of Middle Eastern background, seeking *a* warm, attractive female to share friendship, fun and a good time. Photo/phone/ biography. NYM Box C428.

Limited Edition—Very pretty entrepreneur; single, Jewish, 30's, interesting, sensitive and caring seeks honest, loving, sincere, successful man, 35-45, for happy ending. NYM Box G281.

Balloon To Moon—Are you a warm, friendly, dependable, goofy, non-smoking woman, yearning to share laughter? I am a single man, 39 plus, vibrant, youthful, prosperous in endeavors, E.T. at heart. A note from you could brighten your days. NYM Box G213.

Dentist, 30's, Sincere—Seeks attractive female, 21-28. NYM Box F584.

Desired Refined Gentleman—Single, pleasant, intelligent, as friend. Am classy, outgoing, bright, warm woman, young 54. NYM Box G325.

New In NYC—Single woman, 34, bright, attractive, open and unpretentious wants to meet bright, engaging, single man over 30. I'm 5'8", in good shape and do well at: conversation, some sports, traveling and appreciating a funny man. Letter/ photo, please. NYM Box G227.

Warm-Classy-Sophisticated—Jewish woman would like to share future with successful self-assured Mr. Wonderful, 50-58, who enjoys travel, dancing, tennis, finer things in life. NYM Box E053.

A Real Person—Not a typical divorced mother of grown sons. Pretty, petite, slim, with a sense of style. Delight in family, enjoys travel and culture. Pride in home, rewarding professional life. Need real counterpart, 50-60. NYM Box E068.

Sincere, Warm, Handsome—financially successful, white male, 39, would like a commitment with a pretty, slim, shapely, white female, 22-33. If you are interested in a relationship with a man who enjoys frequent vacations, fine dining, theater, dancing and tennis, please write. Photo and phone a must. NYM Box F561.

Happy, Attractive, Irish Catholic—Blonde, blue-eyed, 5'4", from Boston area, newly single Ct. resident, a Masters degree candidate in her 40's, fed up with jet-setters, seeks man with comparable interests. NYM Box E036.

No Reaganites Please—People-oriented career woman, 31, 5'8" attractive and independent seeks intelligent, funny man, 30-40, who believes that honest relationships begin with friendship. NYM Box C457.

East-Coast Head—On west-coast body. Slim, successful, athletic woman, 33, loves sun, sailing, music, fireplaces, books. Seeks Jewish male counterpart to complement full life. NYM Box E037.

Wanted: A Mensch—40-53, with eclectic tastes. I am 36, 5'6", not perfect but professional, attractive, warm, sincere and modest with a great sense of humor. NYM Box F562.

Female Workaholic—24, in family *graphics business. Thin, sexy, attractive,* sensitive. Enjoys dancing, movies, quiet conversation. Seeks meaningful relation*ship. Bio/photo/phone.* NYM Box E038.

Good-Looking, Psychotherapist—Bright, warm, sensitive, 33, L.I., who possesses a sound mind and solid body, wishes to meet a woman of sterling character, intellect, and beauty (but not too perfect). Photo, bio, phone, please. NYM Box E039.

Champagne And Caviar—Racquet ball or Rock. Sensitive, successful, sensuous female seeks self-assured counterpart for warm friendship with potential. Photo/ *phone.* NYM Box F492.

Interesting Lady—Seeks committed, energetic, non-smoking gentleman. Phone. NYM Box G268.

Handsome Lawyer, 41—6' seeks slim woman, 24-36 for endless romance, travel. NYM Box G088.

Attractive Blonde Woman—5'8", seeks N.J.-N.Y. single man, about 48-58, who finds much humor in life, is bright, kind *and successful.* NYM Box E040.

"I Have A Dream"—Of meeting a solid, sensitive man with a warm disposition, a good mind, and a sense of humor. I am an attractive 49-year-old cuddly blonde, financially secure and desirous of enjoying life once again. Perhaps our dreams coincide. NYM Box E041.

Sweet, Smart, Selective—Fetching, hazel-eyed, 39, educated, style, substance. Seeks prosperous, erudite, fervid/serious, attractive, professional, Jewish male, 30-44. NYM Box G249.

Sexy, Unique, Attractive—Early 40's, professional, divorced Jewish female, grown children, living in Bergen County, NJ, often in NYC, seeks intelligent, witty, 38-55 year-old male to share fun, life and love. I'm zaftig, earthy, not terribly athletic, but real and perfectly delightful. NYM Box G250.

Professional, 55, Seeks—Attractive, sensuous, sharp lady for marriage, permanent life and child. NYM Box E044.

I Want To Listen To You—To your soul, to your thoughts, to your dreams. I want to laugh with you when you are happy and offer a shoulder and help when you are not. I am a European-educated banker and art collector, a realist and a romantic, a self-confident and happy 52. If you are looking for both magic and safety, both freedom and class and if you are slim, beautiful, uninhibited and under 38, please let me know at what number can I reach you in the evening. Please enclose a clear recent photo! This is important; pictures "talk" to me, even more than letters! NYM Box G252.

Traditional, Intelligent Male—41, sense of humor, low key, wishes to meet marriage-minded female. NYM Box G253.

High Energy, Warm—Attractive, professional woman, 45, likes sports, theater, books and outdoor life. Seeks stable, mature, competent man for a meaningful, laughter-filled relationship. Phone, photo preferred. NYM Box C459.

Hero, Successful Entrepreneur—Really nice guy, handsome, tall, 37, divorced, honest, lots of feelings, searching for a woman capable of a warm, intimate relationship. She should be an extremely beautiful woman (I can't help it, beauty makes me feel good) who enjoys being treated the way a lady should be and is intelligent, sensitive, sensuous, fun, lots of feelings, romantic; in other words, I want it all. Photo and letter. NYM Box G254.

Warm, Witty, Redhead—Jewish female attorney, 29, with big warm smile seeks warm Jewish man, 29-35, for friendship on which to build caring, lasting relationship. Phone/photo. NYM Box E046.

Handsome, Intelligent, Successful—Romantic man, 29, seeks attractive, educated woman, 21-32. NYM Box G255.

NJ Surgeon—Italian-American, tall, good-looking, sincere, caring, mid 30's. Seeks warm, beautiful, bright Italian woman, age 24-32, for lasting relationship. Photo, phone, please. NYM Box C460.

Warm, Intelligent Professional—Male, 31, with varied interests (running, films, theater, etc.) seeks intelligent female for serious relationship. Phone and bio, photo preferred. NYM Box G256.

Warm, Sweet, Beautiful Lady—26. Seeks *tall, secure, nice-guy.* NYM Box C422.

Petite, Attractive, NJ Woman—40, seeks non-smoking male friend with sense of humor and the ability to enjoy life and all its absurdities. Bio/phone/picture preferred. NYM Box E043.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Handsome, Very Successful Executive—45, 5'10", athletic, lover of tennis, theater, fine food and fine women. Searching for a beautiful, warm, fun-loving, gentle, secure lady, 30-42, to share life. Photo and bio a must. NYM Box G258.

Very Pretty Enchantress—Trim, spirited, classy, affectionate, sexy, gamine, successful exec, sensitive, witty, clever, feminine, late 30's widow seeks tall, handsome, witty, warm, very successful and affluent, prominent, romantic, urbane, principled WASP with style and substance. Photo. NYM Box F563.

Attractive French Woman—34, wants to share sports and friendship with secure, successful man. Photo and phone appreciated. NYM Box G354.

Are You Interested—In meeting a lively, attractive, cultured, athletic, successful, Jewish lady? If you are a man, self-assured, in 60's write. NYM Box F565.

Lustrous, Elegant, Pretty Lady—Educated Brown University, very successful career, happily married, no children, happily divorced, happily established in Manhattan apartment, new career, new successful life. Interested in gentleman of character, intelligence and feelings, probably should be 50ish, Jewish and witty, definitely secure, arrived. Object: relationship based on common interests in cultural life, sports events, travel, countryside, sitting in bed and watching PBS. Bio/phone/photo, please. NYM Box F566.

Successful, Sincere CPA—34, 6', Jewish, divorced, athletic, witty and intelligent. Enjoys tennis, dancing, theater and good company. Seeking relationship with female professional, 25-34, sensitive, genuine and intelligent. Phone, bio and photo. NYM Box G260.

Pretty, Petite, Personal—LI Jewish professional, 32, music, skiing, sailing and baseball, seeking male professional counterpart interested in a serious relationship. Photo, phone, please. NYM Box G261.

Professional, 50—seeks to rekindle a lost spark with lady, 45-55, who has it all but wants a little more. PO Box 557, Queens, NY 11424.

Youthful-Looking, 40—Conservative Rabbi. Interests: reading, movies, travel, museums, plays, seeking lady, 30-37, similar interests, educated, professional, sweet, Jewish for companionship/marriage. Observant. NYM Box G262.

I Like Music—I like books. I like someone to talk to, to make a chocolate mousse for. In 38 years, I've been together and I've been alone; from now on, I want to be together with an open, sensuous woman who has style and a sense of her own worth. If it's you, please write NYM Box G264.

LI Jewish Professional—42, successful, caring, witty, attractive and athletic seeks slim, intelligent woman, 28-40, who loves children. Photo, appreciated. P.O. Box 2852, Setauket, NY 11733.

Dentist, Male, 33—Very attractive, athletic, never-married. Enjoys beach, tennis, people. Seeks very attractive, never-married female physician, vet, lawyer. Exchange photos. NYM Box G265.

Strikingly Handsome—6'2" tall, 31. A successful executive, Jewish, live in Manhattan; am emotionally secure, a positive thinker, and relish the sun, beach and sailing. I'm a man who is sincere, romantic and loves to cook and entertain. I desire a lady (24-32) who is very attractive, tall (5'8" up), trim, active and athletic; is as fun-loving as she is sophisticated; as easygoing as she is serious; refined yet eclectic. Are you this special kind of woman? Then send me a note and please include a photo. NYM Box G266.

Wanted—An elegant lady; one who enjoys the finer things in life, who is adventurous, vivacious, romantic and free-spirited. Where are you? Why are you so hard to find? I'm a single, white male, financially independent, creative, sensitive and realistic. I enjoy quiet times at home and exciting days and nights in New York or far away. I love travel, theater, dining out, sports events. I believe in equality, friendship and love. A quality and meaningful relationship is my prime goal. Please send photo, phone and letter to PO Box 848, Murray Hill Station, NY NY 10156.

Good-Looking Professional—Age 34, seeks warm caring man, tops 44. If you like skiing, tennis and can make a commitment, our date may lead to a life of fulfillment. NYM Box E076.

Modern Dati Woman—28, professional, bright, pretty, warm, witty, honest. Seeking male friend for love and marriage. NYM Box G269.

Black Male, 34—Tall, professional, handsome with many interests, seeking lasting relationship, leading to marriage with sincere lady, race not important. All replies answered. NYM Box G270.

Unencumbered, Witty, LI Female—Late 30's, financially independent, seeks young-thinking 40 plus, Jewish business or professional man who enjoys good times, sense of humor, sports, dogs, spontaneity. Photo, bio. NYM Box G271.

Traditional Woman—Tall, forties, attractive professional wants tall, financially traditional man. Respect, kindness, good manners so important. NYM Box G272.

Warm, Attractive Blonde—Blue-eyed, slim, professional female, 5'5". Loves camping, skiing, museums, travel, the arts. Seeking caring, intelligent, successful, financially secure non-smoker, 35-48, for serious relationship. NYM Box G273.

Pretty, Down-To-Earth—Athletic screenwriter/playwright, 36, in prime condition, seeks intelligent, capable guy, 30-45 for romantic comedy. Photo/phone/letter. NYM Box G274.

Computer Sales Executive—Young 50's, Jewish, enjoys traveling, dining and dancing, puzzles and jazz. Looking for soulmate. Live in Ct. Send phone/photo, short bio. NYM Box G275.

Warm, Attractive Female, 23—Enjoys lazy days at the shore and exciting nights in town, seeks funny, career-minded male, 23-30. Letter, phone, photo appreciated. NYM Box G276.

Dim Sum Partner—Wanted! Send reply if secure, professional woman, 25 to 35, slim, attractive, non-smoker, enjoys cooking, romance, NYC and life. I'm 35, 6', trim, Jewish, lawyer, sincere, honest, warm and very nice. NYM Box E047.

A Quietly Strong—Good-looking, Jewish male, professional, 43, who delights in the wind, the sky and the wine dark sea of the Greek Islands, the zest of Manhattan, the gentle caring of a loving woman and the chatter of little children seeks a lasting relationship with an attractive, down-to-earth lady, 30-40, who has a kind heart and a lot of integrity. Bio, photo, phone, please. NYM Box F570.

The Real Thing—Are you nice-looking, successful, 28-36, with a sense of humor? You may be the real thing for an attractive, professional woman who enjoys films, music and good mysteries. Photo if possible. NYM Box G277.

Conn. Yankee By Birth—Soft and warm, now NYC dweller. Attractive, slim, Jewish, brunette. I'm an Ivy graduate, professional, cultured, vivacious and witty who seeks a spontaneous, secure male counterpart, 43-55. Creativity and integrity are pluses. Note, photo and phone, please. NYM Box G278.

LI Very Attractive—Jewish female, 30, warm, energetic, adventurous seeking non-smoking, successful, handsome, witty male. No children. Phone and photo. NYM Box F571.

Ambitious Entrepreneur—26, seeks beautiful woman, late 20's, for unforgettable NY times. Gourmet food, wine, sports and possible relationship to be explored. Photo/bio. NYM Box C463.

Cute Little Neuroscientist—34, Jewish; seeks wise guy to knit socks for. NYM Box E048.

Dynamic, Strikingly Attractive—Slim, successful, bright, Jewish widow, 50. I love NY, the arts, poodles, bridge, romance, laughter, life. Seek unmarried, successful, active, fun-loving, romantic, Jewish man. Non-smoker, 50 plus. Let's toast the town together. NYM Box F572

Athletic, Successful Professional—Late 20's, Jewish, enjoys skiing, travel, NYC, comedies, fine food, pizza. Seeks intelligent, pretty female, 24-30, fun-loving for same. Photo/phone/bio. NYM Box E049.

Successful, Professional, Handsome—Male, 5'9", 31, would like to meet successful, real pretty, down-to-earth, "blue-jeans" gal. NYM Box G280.

Handsome, Professional, Westchester—One woman man, financially secure, thin, 45 who looks 35, able to laugh, cry and love. Seeking woman, 26-39. Bio/Photo. NYM Box E050.

I'm 44 But Look 43!—Attractive LI outdoor woman, divorced, looking for special, successful, humorous man over 5'9", 38-50, who admires my courage for advertising in a magazine. NYM Box G282

Exceptionally Pretty Blonde—Blue-eyed, tennis enthusiast, 31, seeks special man. Are you handsome, successful, athletic, Jewish, 28-42? Send bio. NYM Box F573

Self-Made Success—Fun-loving businessman, 33, 6', very good-looking, great shape, personable and warm. Varied interests include boating, photography, fine food and good company. I am looking for that special woman, extremely attractive, bright, successful, career-oriented, 24-34, also adventurous, playful and fun to be with. If you are open to investing an evening, send photo, phone and short bio. NYM Box G284.

No Game Player—What you are is ok Romantic, affectionate, intelligent, em tionally secure, 34-40, don't have to Tom Selleck but no Woody Alle please. Answer this ad and meet yo match. Photo/bio/phone. NYM Box F5

Academic—Lovely, witty, talented, f mer beauty queen, Jewish female, mi 40's. Seeks athletic, stable, intellige sensitive, cultured male, 40-55, for p manent relationship. NYM Box C464.

Laughter Enthusiast—Male universi professor, unusual vocation, joie de viv passionate, handsome, 48. Yearn to ce brate love and commitment with 28-4 beautiful, vivacious, bright, sexy woma Photo/phone/bio. NYM Box E052.

Curvaceous, Vivacious Dance Teacher- Seeks a charismatic, successful, tri Jewish, non-smoker, 55 plus. I'm a ve attractive, red-headed widow of telev sion fame, who wants to fall in lov again. Request phone/bio. NYM Bo F575.

Good-Looking Together Lady—Docto 40's, seeks warm caring successful man plus, 42-55, with a sense of humor Photo/bio/phone. NYM Box E054.

A Jewish Man's Wish—Professional beautiful, blonde, blue-eyed woman 5'5", 26, down-to-earth seeks intelligent successful male for love and laughs NYM Box F576.

Give It A Chance—I would love to share your time, your thoughts, your dreams. Slim, Jewish, North Jersey man who would truly care for the right person. Photo, please. NYM Box G285.

Tired Of Kissing Toads—28, slim, pretty, warm, Jewish, seeks sensitive, handsome professional Jewish male, 28-34. For a lasting relationship. NYM Box E055.

Reward, Wanted Alive—Shapely, beautiful female, to 42, who would like to share the good life of a semi-retired male, a young 50, who is Jewish, non-religious. I love everything that life offers: travel, children, etc. Phone/photo, please. NYM Box F577.

Happy, Caring, Warm Male—30, seeks sweet, attractive, smart, fun lady, for close friendship. Photo/phone. P.O. Box 717, NYC, 10008-0717.

Handsome Successful Ph.D.—Anthropologist, author, 6'4", big, Italian, 42, gentle. Seeks pretty, giving, smart female to be my best friend, and who at times can be sensually strong. A loving permanent relationship. Photo. NYM Box E056.

Pretty, Petite, Jewish—Female, 27, seeks sensitive male. NYM Box E057.

Jewish Surgeon, 28—Seeks female friend, 22-28, who is attractive, intelligent, sweet and caring. Photo, phone, sincerity. NYM Box C466.

Single, Warm, Attractive—26, 5'7", slim, WASP. Enjoys tennis, theater, ocean, movies. Well-educated, happy, marriage/family oriented. Wishes to meet single, kind, sincere, attractive white man, 30-45, professionally and financially secure, who is similarly motivated. Bio, address or phone, please. NYM Box G257.

In Pursuit Of Happiness—29, pretty, witty, warm female in CT. seeks bright, nice, Jewish guy. NYM Box F569.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Beautiful, Brilliant—And not as conceited as that sounds, 32-year-old female writer looking for opposite number. NYM Box F578.

Labor Lawyer—Successful, handsome, 5'11", age 33, dynamic personality, enjoys squash (the game), MOMA, the Times, Love Boat and Cosmo, seeks attractive, intelligent, sensitive, witty and caring Jewish lady, 25-32, for serious relationship. Photo, bio, phone number required. NYM Box G293.

Handsome, Successful Businessman—NYC, 44, 5'10", white, Christian background, secure, sincere, seeks single, very attractive, sexy, sincere, sophisticated, happy lady, 30-39, to share tennis, travel, theater, fine dining, the beach, country inns, quiet evenings of champagne and candlelight and most of all a caring, loving, permanent relationship. Bio/phone/photo, please. NYM Box E066.

Woman Psychoanalyst, 44, 5'5"—Attractive, lively, seeks nice, professional man. Analyzed preferred. NYM Box F587.

Money Marries Money—But you can love the rich as well as the poor. Classically handsome, preppy, long since divorced, wealthy, hi-tech VP, WASP, age 46, 6'1", 185 lbs., workaholic, quiet living, gourmet cook, seeks tall, slim, beautiful, MD or executive lady, 30 to 45 with similar financial situation and interests. Kids (I have none) no problem. Serious object: *marriage/merger*. No fatties nor gold-diggers need apply. Photo if convenient; telephone number and real name mandatory. NYM Box G296.

Pretty Queens Lady, 40—Cultured, soft, seeks warm, secure man for caring relationship. NYM Box G297.

Spirited, Generous, Vital—Very attractive, slender, professional woman, 45, adores music, children, country, seeks sensitive, secure man to share interests, deep relationship. NYM Box E099.

Wall Street Professional—Male, 36, Jewish, likes classical music, sushi and misty nights. Looking for single lady, 25-35 to share wealth, culture and romance. Bio/photo/phone. NYM Box G298.

Beautiful, Blue-Eyed, WASP—Female banker, 20's, seeks witty, white knight for possible merger. No sharks need apply. Photo/phone/bio. NYM Box G299.

Handsome, Bright Engineer, 26—White, fit, caring, seeks intelligent family-oriented woman. Bio/photo. NYM Box G300.

I'm A 33-Year-Old, 5'5"—Tall, thin, Jewish woman with dark eyes, interested in meeting a 35-40-year-old, tall, not too thin, but not overweight, Jewish man who is sick of bar scenes and wants to meet someone who likes to have fun. Send photo/letter/phone. NYM Box G301.

North Shore Gentleman—Stable, nonsmoking, Jewish father, mid 50's, interested in friendship with attractive, 38-45, female to enjoy the simple pleasures. Bic and photo a must. NYM Box G303.

I'm Warm, Witty, Vibrant—Vivacious, good to look at and talk with. Wanting to share fun and romance with a 38 plus man, who's warm, caring, bright, successful and looking for same. NYM Box F579

5'2", Eyes Sparkling Blue—Adorable, bright, 26 and vivacious. Looking for successful, Jewish male, 27-35, who likes to dress-up as well as down; and feels free to laugh as well as cry. Enjoys dancing and most sports. Photo/phone/bio. NYM Box F580.

Pretty, Petite Editor—Also photographer, music-lover, detective story reader, good listener. Seeks successful professional man, mid 40's to mid 50's, for sharing conversation, Lincoln Center activities, new experiences and adventures for sustained caring relationship. Phone, photo, bio. NYM Box G286.

Attractive Cuban/American—Career female, 39, seeks 40-55, non-smoking career male. Serious. NYM Box C478.

"Good-Looking And Fun Too!"—29-year-old Jewish guy whose mind, life, outlook and body are all in great shape is looking to meet a slim, pretty female who can say the same. Send photo/phone. NYM Box E059.

Very Good-Looking—Intelligent, 39, 6', sincere, creative, athletic, self-employed professional wants to meet a tall, very shapely, 25-35, blue-eyed blonde, natural beauty who is independent, adventurous, tender, outdoor "country woman" with great sense of humor and spontaneity. Bio/photo/phone, please. NYM Box E061.

Very Successful Businessman—Jewish, 50, divorced, slim, handsome, witty, romantic, down-to-earth, Manhattan resident. Looking for that special woman, vivacious, attractive, sexy, intelligent, sense of humor, who is interested in a relationship. Bio/photo/phone. NYM Box E060.

Special, Adventurous—Female Physician, 31, 5'5", attractive, independent, down-to-earth, affectionate, blue-eyed blonde, Jewish, enjoys travel, art, theater, ocean, out-of-doors, elegant/romantic atmospheres. Desires athletic, attractive male, successful yet playful, 27-38, sense of humor, touch of wisdom, sensitive, to share friendship and possibly plans. Photo, bio, phone. NYM Box C468.

Attractive Woman Physician—37, slim, athletic, petite seeks bright, Jewish, professional male. Non-smoker, 30-45, for a serious relationship. Photo/letter, please. NYM Box F581.

Shy But Articulate—57-year-old male; intelligent, professional, warm, financially secure, passionately interested in all arts, travel and other good things. Looking for attractive, sensuous lady under 50 to share everything, hopefully in a long-term relationship. Race and creed not a factor. Photo if convenient. Phone number, please. NYM Box F582.

Attractive, NJ Woman—Attorney, 5'2", 31, seeks bright, together, single man, 28-38, who is witty, charming, romantic, fun-loving, serious, interesting, tender, honest, and enjoys movies/theater/dance/music, sports, travel, fine food and good company. If future-oriented, be a Jewish non-smoker with traditional values. Letter/phone/photo. NYM Box E062.

Handsome Jewish Male—33, low-keyed, professional, into sports and jazz. Nice guy ready to settle down. Seeks Jewish female, 28-33. Note/phone/photo, please. NYM Box E063.

Successful, Secure, Hi-Tech—Exec, creative innovator. Interests: photography, skiiing, music, country living and real people. I would like to meet a tall, slim, professional-type female, 28-35. Must be high-achiever, emotionally and otherwise secure, creative, warm, sensitive. One who appreciates being treated as a person without being afraid of being a woman. Sense of humor and honesty a must. Photo appreciated. NYM Box F583

Successful, Secure, Sensitive—Happy, PhD/MBA, non-smoking male, 34, 5'11". Seeks tall, elegant, accomplished (I will not be threatened by your success), nonpretentious lady with similiar qualities for friendship, fun, romance. Phone/photo/note, please. NYM Box C469.

Attractive, Intelligent, Perceptive—Male, 37, enjoys theater, sports, fine dining, laughter. Seeks similar female, 25 plus. Brief bio, photo and phone. NYM Box G287.

Tall, Handsome Editor—Very kind, funny WASP, male, 32, writing a book, seeks mate. You need not be "literary" to reply. Photo. NYM Box E064.

Do You Meet My High Standards?—I'm 37, 5'7" 123, attractive and feel very good in my own skin. My friends tell me that I am kind, intelligent, considerate, loyal and truthful, sociable, energetic, sensitive and eclectic. Depending on my moods, I can be the feminine essence that sparks a man's fascination and caring. You smoke, drink sociably, are single, intelligent, independent, sensitive, attractive, 38-43. A man who can be serious and funny, sophisticated, elegant or casual. No drugs, no children. I'm black, but don't be prejudiced, I'm not. NYM Box G288.

Adorable, Precious and Kind—49, Looking for lady, 20-35, who is beautiful, charming and carries herself well and enjoys the finer things in life. NYM Box C436.

Tall, Elegant Professional Lady—Seeking a 6', 55 plus, non-smoking, white Jewish winner, ready for life, liberty and the pursuit of happiness. Mr. Wonderful, please reply. NYM Box G289.

New To NYC—25, white Jewish female, nurse. Romantic, sensitive and attractive. Seeks professional male, 28-35, to share good times in the big city. Photo, phone, bio. NYM Box G290.

Down-To-Earth—Bright, blue-eyed, warm and sensitive music lover from L.I., seeks intelligent, trim, empathic, male, 34-40, with diverse interests. Note/photo and phone, please. NYM Box E065.

Cole Porter Ms.—A 5'7", slender, alluring brunette, 42, seeks Rodgers & Hart Mr., 42 plus. Smart and articulate, I'm a motivated businesswoman, extraordinary friend and unabashed whistler, with abiding tastes for the visual arts, Sotheby's on Sundays, my own dinner parties and new places. If you're single, preferably with children in your life, highly achievement-oriented in your business or profession, vulnerable and big-hearted, "Put on some speed/Follow my lead" and write to me on letterhead, if possible. NYM Box C470.

Very Pretty Professional—Jewish woman, 35, slim, blue-eyed, loves dancing, skiing, tennis, seeks special male, preferably new to NYC, who is down-to-earth, affectionate, athletic. NYM Box E071.

Pretty Blonde—Former model, 30. Seeks relationship with professional, attractive, sensuous, out-going man, 35-55. Object: long-term relationship. NYM Box F588.

Handsome, Fun-Loving Executive—46, 6', 170, Jewish, non-smoker, seeks Jewish lady, 32-38, who is slim, warm, romantic and kind. Photo and phone if possible. NYM Box G304.

Handsome Guy, 26—seeks sexy female, 20's. P.O.Box 167, Nyack, NY. 10960.

Successful Male—Intelligent, witty, 5'9", 160 lbs., 49, think and look 39, enjoy gourmet dining, good conversation, boating, travel and first class living. Want: intelligent, independent, classy, sophisticated yet down-to-earth, sincere female, 27-39, slim and trim with a gorgeous face and figure who enjoys some of the same. Photo/note/phone. NYM Box F585.

Share Sunny Beaches—And yourself with attractive, European-born, blue/blonde, professional woman, PhD, 5'7"/125, single, mid 40's. Successful, attractive professional/businessman, WASP/Catholic, happy, caring, affectionate. Write PO Box 1026, Bellmore, LI 11710

Kids A Plus—This divorced father is a successful businessman, well-educated, trim, 5'11", athletic, young-50ish. Seeks intelligent, attractive, Manhattan woman, 35-40, 5'-5'5". Must be trim. Note/photo/phone. NYM Box E074.

Petite, Long, Dark Hair—Blue-eyed professional, cute, funny, young 37, intellectual, and artistic seeks interesting and dynamic man. Bio/phone. NYM Box E075.

Classy Lass—With wit, pizzazz, looks and an MD, seeks secure, interesting, gentile gent, 32-42. NYM Box C496.

Warm, Articulate, Outgoing—Sincere professional, often told I'm beautiful in every sense of the word. 5'6", 39, divorced woman with 1 child. Loves sailing, long walks, dancing, travel, fine dining and cultural arts. Seeks a non-smoking, sports-oriented gentleman. Photo, please. NYM Box C473.

5'7", Pretty And Slim—Jewish female Doctor, seeks that special man, 33-45. Bio/photo a must. NYM Box C482.

Unusual Lady, 34—Wants to meet one single, bright politician or surgeon, 32-42. Photo, please. NYM Box G309.

Male, Somewhat-Over-60—In good condition. Fond of sports, including dancing. Have lived and/or traveled most of the world. Bilingual. Still in business. Enjoy working. Wondering if attractive lady exists who doesn't equate affection with possessiveness and who undertands may develop into other things but not necessarily overnight, also agrees most important single ingredient is chemistry, which translates into meeting before deciding. NYM Box G311.

Sometimes I Wear My Yarmulka—Interested? I'm an advertising creative director, 33, 5'7", complete with moustached, Paul Simon, look. I'm sincere, too honest, unpretentious, and full of integrity. You'll find me self-aware, perceptive, and gentle. Friendship? Love? Commitment? I'm open. Photo,please. NYM Box E073.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Witty Attorney, 41,—Seeking man, over 5'10", with all the obvious wonderful qualities. Will consider a less than perfect model if you come equipped with a good sense of humor. NYM Box C502.

European/Foreign Man Only—Older, tall, successful for this tall, thin, beautiful, black career woman, 35. Finest dining, living, dancing, travel. NYM Box G312.

Tall, Handsome, Charming—Well-off musician, tennis player seeking warm, sensitive, 23-35-year-old, buxom woman. Phone, photo, please. NYM Box G313.

Sitting Pretty—Sensitive, loving, perservering, health professional, 33, into scuba, theater, travel, romance. Seeks compatible male, 30-40's, for long-term relationship. The puzzle is almost complete, are you the missing piece? Bio, phone, photo optional. NYM Box C476.

Oriental Professional Lady—Gentle, attractive, seeks single man, 32-40, sincere, successful, for marriage. NYM Box E072

Pretty, Elegant Blonde—24-year-old WASP, college-educated, seeks man, 25-32, 6' or over with similar background. Photo, note, phone. NYM Box G310.

Extremely Attractive Lady—Redhead, 39, 5'5", seeks sincere, conventional, gentleman, 43-52, who is attractive, stable and secure. NYM Box E070.

Sparkling, Above Average Looks—High energy, female writer, 40's, prefers successful man, 44-55, with ability to create fun. NYM Box C477.

Lilly Palmer Type—Slim, Scorpio Lady, 46, dietician, world traveler. Seeks cultured, dynamic man. NYM Box C490.

We're Moving—Strictly Personals has become so popular that we've been forced to seek outside help from the post office. From June 11th. on, send your Strictly Personals responses to: New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, New York 10163. Please do not send or deliver responses to the magazine directly. Thank you.

Manhattan Chauvinist—Looking for an almost-filthy-rich man with whom to enjoy this city. I am a successful, hard-working female VP who could easily retire and settle down to a life of luxury; 4'11", 35, slim, Jewish. My interests: travel, mystery novels, professional sports, learning to play golf. Your musts: sense of humor, attractive, no drugs. Bio/photo/phone. NYM Box G401.

Attractive Arts Professional—35, would like to share Brahms and brandy, country inns and cycling, laughter and much, much more with man 32-45. Must be caring, attractive, successful, available, unafraid. Grown-ups only, please. Letter/phone/photo. NYM Box F589.

Laugh With Me—30, cartoonist/writer, pretty, witty, gutsy, gentle, fun. Seeks soulmate who laughs at himself, life, is playful, caring and strong. Photo, please. PO Box 1312, NYC, 10156.

Blue-Eyed, Wall Street Lady—Late 30's, very pretty, petite, smart, with grace and style. Seeking high-powered, financial/professional man, mid-30's to 40's, for laughter, conversation, possible relationship. Photo, phone, bio. NYM Box C480

Dynamic Female Musician—28, Jewish, petite, adorable, with brains, wit and lots of energy. Unique mix of sweetness, sensuality, high integrity and spiritual awareness. Seeks man, 25-35, bright, outgoing, athletic, health-conscious and open-minded, who loves dancing, nature, movies and conversation. Photo, phone and brief bio. PO Box 628, Fair Lawn, NJ 07410.

How Did A Gorgeous, Warm—Unusually intelligent, insightful, woman like me stay single 34? A touch of neurosis. Also, too busy working on a Ph.D. I'm ready to try a relationship that could lead to marriage with a Jewish man, about 32-42, who is similarly mildly conflicted but generally secure, directed, very bright, insightful, vulnerable, professional and sometimes silly. NYM Box E089.

Lana Turner Look-Alike—Seeks affectionate, successful, intelligent, spontaneous male, 25-50, to share movies, dancing, dining, summer evenings and more. Note/phone. NYM Box G306.

Romance Novel Heroine—Needs dashing hero who's wealthy, handsome, smart, manly, honest, creative, caring with villas in Venice and Tel Aviv. I am 34, 5'4", buxom, brunette, brainy. Enjoy my Wall St. career, seashores, skiing, kind folk, movies, laughter, hugs. Family-minded (want marriage, kids) with a dash of daring (dream of gliding in a gondola, taking the Orient Express, riding in a hot air balloon, living in Israel). What? No villas? Cheer up! I know money can't buy all, so a fine character's worth millions in my book! NYM Box G305.

Self-Aware, Good-Looking, Talented—Businesswoman, 34. Seeks male counterpart: stable, successful, attractive with good sense of humor, deep sense of self, high sense of life. NYM Box C472.

The Real Thing—Handsome, witty, happy and healthy TV producer, 29, seeks beautiful, intelligent, athletic, Jewish female, 25-33, who loves sports, movies and the outdoors. If you have a sense of humor and adventure and are looking for someone special, take a chance. I'm worth it. Photo/phone. NYM Box F590.

Search For Excellence—Single Italian male, 24, well-groomed, mannered and bred, handsome, and mature (much more). Wants to meet a special Italian female, pretty, slim, mature, upscale and preppy chic, for relationship. Reply if you are as particular as I and can share my exquisite taste. NYM Box E069.

APARTMENTS • CO-OPS • CONDOS • HOUSES

To reach affluent New York apartment hunters and those looking to purchase luxury co-ops, condominiums, houses, commercial property and other real estate, place your working real-estate ad in this section by calling 212-880-0732.

APARTMENTS

Rent Controlled Apartment—E. 70's, utilities and air conditioning included, 1 bedroom. Monthly $750. or yearly. 212-861-9126. Leave message.

E. 70 St./1st Ave.—The Kingsley. New ultra-luxurious junior 1-bedroom, $1700; Also, spacious 2-bedroom with panoramic view, $3500, by owner. 212-674-4446.

APARTMENTS/EXCHANGE

Swap Big Paris Garden Studio—For similar NYC 3-12 months from 9/1. Home Exchange International. 212-864-0639.

APARTMENTS TO SHARE

Women's Roommate Referrals—Seen in Glamour. Largest selection. 527 Madison Ave. Call Linda Carrol. 212-888-6360.

The Fair Share—Roommates. If you care with whom, what, where. Woman-woman or coed. 145 E. 49. 212-751-1212.

APARTMENTS WANTED

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

North Carolina Interior Designer—Is moving to NYC area. Needs apartment with some work space. Will share with another woman. Contact C. Rossi, Box 1255, Wall Street Station, NYC 10005.

CO-OPS/CONDOMINIUMS

Co-op. Upper E. Side, By Owner—Studio. Modern building. Office/personal. $71,000. Sian 617-720-4223, 212-893-6728.

Staten Island—Large 3-bedroom, 2-bath co-op. Harbor view, near ferry, new carpet, appliances. Maintenance $525. Must see. $79,500. 212-720-7811.

Greenwich Village—2-family home in pristine condition. Priced to sell. Own a house for the price of a co-op. Exclusive Agent, Saul Waxman, 212-308-9790.

Central Park West, The Alden—Studio, new luxury co-op. $75,000. 212-879-8437

HOUSE AVAIL/SALE RENT

Hunter—Sale. The pride of Hunter Mountain. 4 bedrooms, 2 baths, hearth. 1 acre. Every convenience. Walk to slopes. Owner. 201-845-0007, 518-263-4670.

Neponsit, 2-Bedroom Brick Cottage—Safest, prettiest neighborhood in New York. Near bay and beach. 212-634-1659

Candlewood Lake—House for all seasons, unique contemporary, marvelous second home. Private community. 1 block to beach. 2 bedrooms, 2 baths, terraced garden. $145,000 by owner. Principals only. 212-686-7150 or 203-355-1027.

Martha's Vineyard—Comfortable old 5-bedroom house, available in Gay Head, for last 2 weeks of June and whole month of July. Overlooking ocean with wonderful views and complete privacy. Please call Vernon Lox, 617-693-5180/1060.

HOUSE TO SHARE

Southampton—Beautiful 4-bedroom house rural setting. Couples preferred. Long season. 212-737-8702 evenings.

W. Hampton, Dune Road—3 bedrooms, deck, 1/2 shares: $1300. 212-628-8260.

SUMMER RENTALS

Southern Vermont—Beautifully restored 8-bedroom estate (c 1790) on 560 acres with pool, tennis court, and lake. $1500. per week. 802-375-2823.

Nantucket Island—Prime house rentals and sales. Best selection now. 2 week rental minimum starting at $1000. per week. The Maury People. 617-228-1881.

4-Bedroom Ranch—Sunny and very private. Near town. $5000 through 9/15 or by the month. 212-684-3694.

London, England—Luxury duplex apartment, Central London. Three beds, two baths, two terraces. Sleep 5, maid service, car included. $600 per week. August 4-25. Telephone: 01-370 7793.

Lake Placid, NY—Large house, 8 bedrooms, 7 baths, large kitchen, fireplaces. $800/week; $2750/month. 914-278-6100.

SUMMER RENTALS

Atlantic City, Ocean View—1-bedroom apartment, boardwalk entrance, walk to casinos, health club, pool. 516-538-0259.

Spectacular 4-Acre Greenwich Estate—Fully furnished. 3-4 bedrooms, 2 fireplaces, pool, tennis court, pond, stable. June 10 through Labor Day. $30,000. Call Pat at 212-838-7111.

Martha's Vineyard—Chilmark. Modern cottage. Washer, dryer, dishwasher, deck, fireplace. July, $3500. Aug. $3850. 212-677-5849.

Westhampton—Studio cottage; pool. $5000 Season/monthly. 212-549-2097.

SUBLETS

Doctors, Lawyers, Indian Chiefs—Seek city space. Short/long-term. 212-719-3527. Al Bruce, broker. Free to list.

Central Park West—Furnished, big 4 rooms. $3000, 7/1-9/3. 212-877-2668.

70's East—Huge 2-bedroom, 2-bath, good views, luxury building, elegant furnishings. June-Sept. $1,650 plus extras. 212-772-6273, 516-324-5255.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates:** one time rate—$246.00 per inch; two time rate—$219.00 per inch per issue; three time rate—$203.00 per inch per issue; four time rate—$187.00 per inch per issue. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $12 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **New Closing (every Monday by 5 P.M. for the issue on sale the following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

CENTRAL PARK WEST

ROOFTOP AERIE

High above the city with sweeping views of Central Park & Manhattan skyline. The last of its kind. Unique rooftop Penthouse in the most desirable area of NYC! Magnificent space with great potential, ready for you to custom design into the residence of your dreams. 12 room co-op with over 1000 sq ft of outdoor space. Price $2.2 mil. To view this & other superb properties, contact Janet Gifford.

HAHN & MANN 246-3600

FT. LEE RIVER RIDGE

FOR THE VERY . . . SELECTIVE FEW . . .

Two very spacious apts avail that can be converted into a gigantic breathtaking showplace with all the luxurious amenities, conveniences & beauty you are seeking. Magnificent southeast views to GWB & Verrazano Bridge. Located on a high floor. Architectural plans and an architect consultant available. For those where only the best is good enough. $625,000.

FURUMOTO Realty Inc.

201-944-1075 Eves. 201-868-7777

Passaic County, NJ

COUNTRY ESTATE

30 miles from Manhattan on 10 wooded acres. Greenwood Lake & ski slopes proximity. Own swimming pond, furnished, 4 bedrooms, 4 bathrooms, 3 fireplaces. St. Charles kitchen, cathedral ceiling in living room, family room, shown in House And Garden. $239,000 unfurnished or $250,000 fully furnished. Principals only. Financing possible.

Dr. Olgiati 212-228-5131

L.I. North Shore 50 miles NYC

UNIQUE WATERFRONT

1840 house, architect's addition 1965. Box garden, Old trees, On secluded harbour. Georgian livingroom, 3-4 bedrooms, 3½ baths, pool room, fireplaces, 50 foot deck. Hillside acre in estate area. Mooring. Taxes $3,500. Partially furnished, if desired. Principals only. $425,000.

212-687-8510 ofc. 516-584-5411

CATSKILL SKI COUNTRY

New Alta Log Home ready to move in, 2 bedrm. down, large loft, bedrm. up, Cathedral Ceilings, kit., liv. rm., wraparound deck. Circle driveway, house set on edge of Mt. top ledge. Multi Mt. View, breathtaking on 5.6 acs. — $87,500. Assumable mtg.

REDMOND AGENCY

Route 28, Arkville, New York 12406

914-586-2696 Closed Sunday

MILFORD 90 MINUTES NYC

MINT CONDITION CONTEMPORARY

$64,500

This four seasons maintenance free executive retreat is set on a lovely, totally wooded lakeside and is extremely private. House has it all with unique layout and design. Fireplace, family room, and top quality throughout, even has access to private lake and tennis court. CAN'T LAST!

EXCLUSIVE BROKER

Open 7 days Call: 717-296-7717

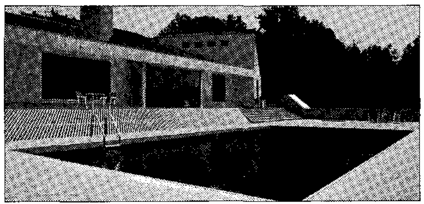
DAVIS R. CHANT

REALTORS MILFORD, PA.

PARK AVENUE 80's, 8 RMS

Bright, gracious family apartment, 3 bedrooms, 2½ bathrooms, 2 maid's and bath converted to den, bedroom or large maid's and full new bath. Large formal dining room, living room with wood burning fireplace, enormous gallery that's great for entertaining. Views up and down Park Avenue. The apartment gives a wonderful, warm home-like feeling. $1,000,000. Exclusive with:

HARDY WALLER ASSOCIATES 212-759-1740



No sand. No sharks. No snarls.

Easy 1 hr. 15 min. ride from N.Y. Hilltop contemporary on 7.5 acres in Ct. Eye-boggling views. 4 BR, pool, spa, tennis, sauna, Jap. gdn. Numerous niceties: gas pump, truck, etc. $750,000. Call 203-227-8127 to see.

EAST HAMPTON AFFORDABLE, ATTRACTIVE

Well planned one story, large glass wall living room, fireplace, fine kitchen. 2 bedroom wings: separate master plus 2 guest rooms and bath, deck. Very pretty and private. Near bay beach. .67 acres. Only $150,000.

AMADEN-GAY AGENCIES

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SOUTHAMPTON OCEANFRONT LAND

3.5 Undeveloped Acres.
Spectacularly Beautiful And Private
320 Ft. On Ocean/340 Ft. On Pond
Exclusive Listing Bridgehampton Realty.
Call Linda Held, Broker

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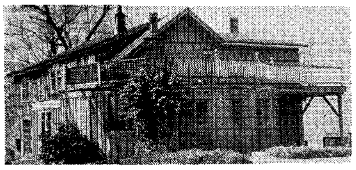
WATERFRONT

Elegant English Tudor with all amenities including dock and float, outdoor shower rooms, 5 fireplaces, 2 wet bars, 4 full and 3½ baths plus rare deeded underwater rights. *$1,500,000. Philip L.* Winter, Attorney 914-834-7870; 914-834-3666.



Wilton, CT.

CLASSIC CONNECTICUT RETREAT

Charming, luxurious 11 rm, 3½ bath country house on 3 wooded and landscaped acres; bordered by land trust. Separate writer/artist studio with fieldstone fireplace. Small barn. Tennis, swimming, camps nearby; 75 mins. to NYC. $480,000. By owner. Principals only. Brochure available call (212) 473-2399 after 7 p.m. weekdays.

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MT. TOP VIEWS while Living on 25 Rolling ACS. Fenced & gated—Most Handsome Barn/11 Lg. Stalls—Overlooking it All, Arbors, Orchards, Gardens etc. 5 Bdr. Delicious Home, Fpl./D.R., L.R./wood stove, 2 porches, those wonderful wide maple floors—Neighbor to skiing, tennis & golf. $195,000.

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Specializing in "Unique" Properties
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PELHAM Pelham Manor

THE HOUSE TO SEE

1st offering-1872 Vict, beaut wrap around porch, lg C/H, parque flr, lg liv rm/fplc, formal din rm/fplc, lg mod eat in kitchen, den, lg fam rm, lg maid rm & bth-all situated on the 1st flr, addit'l 6 bd rms & 3 bths, absolutely lovely on quiet st "Pelham Hts." Short walk to RR. A must see! $367,500

ANN DE SANTIS, REALTOR

4550 BOSTON POST RD. 914-738-1360

85 ACRE GENTLEMAN FARM

3BR, renovated farm house overlooks private pond. Country kitchen, formal dining room, tree lined drive, magnificent views, fields & woods. *Charming guest cottage, "Turn of Century" hand* pegged barn, winner of 3 Conservation Awards. Sullivan Cty, NY, 2hrs NYC. $325,000 (212)628-4213

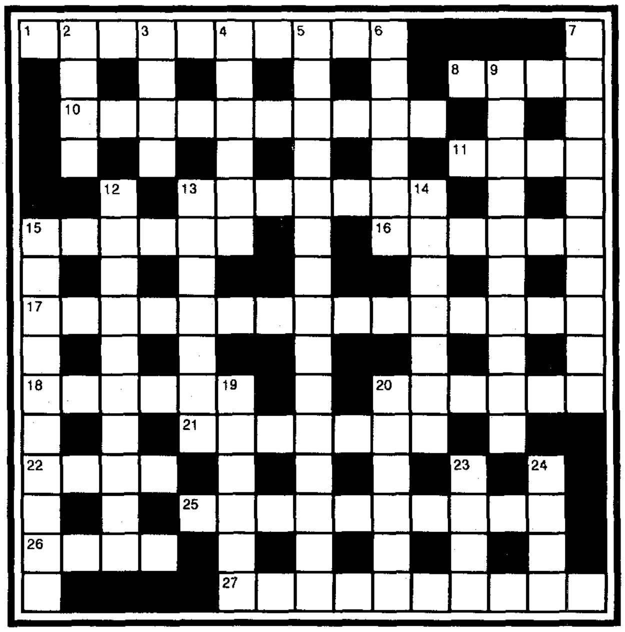
JAMES BOND'S "GOLDENEYE"

Fabulous 3 bedroom home of Ian Fleming, creator of James Bond. Private beach, fully staffed with cook, housemaids, and gardener in *Oracabessa, St. Mary, Jamaica, W.I.* For information: 212-758-6392 Mon.-Fri. 10-5

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Traffic circulation might show a fair profit here. (10)
8 When past this becomes concerned with the vicar's duties as spoken. (4)
10 Berlin site vandalised by morally dissolute people. (10)
11 Contrary rhyme for the garden-grower? (4)
13 Grandee flustered and far from pleased! (7)
15 Rate applied to a ship—note, a ship. (6)
16 Casually placed rotten pear is swallowed by doctor. (6)
17 Name of a hospital entertainment by Ben Jonson? (11, 4)
18 For why does the novice come in with ring made of metal key? (6)
20 Lines of the river's estuary. (6)
21 He shows distinct race prejudice. (7)
22 A group of people have the last word. (4)
25 Metalwork shop, one of several. (5, 5)
26 Consumes in fire at sea. (4)
27 Student—his coat's loose and comfortable initially, but tattered. (10)



Down

2 Low kind of pole for the birds. (4)
3 Following his mock title for writers. (4)
4 Garments used by stage people. (6)
5 Musical metalsmith who worked on deserted village? (6, 9)
6 Poured torrentially over part of golf course by small sea. (6)
7 Takes part in board game. (5, 5)
9 Perils are a change from genuine commendation. (4, 6)
12 Invigorating chain in neat disarray. (10)
13 Makes snake stop on the surface. (7)
14 Draughtsman without novice isn't too easy to understand. (7)
15 Judges indicate rats are bit strange! (10)
19 For example, this is all right for crews. (6)
20 Container ship? (6)
23 Plays snooker for trophies? (4)
24 In spite of all that, I take this to be an exotic monster. (4)

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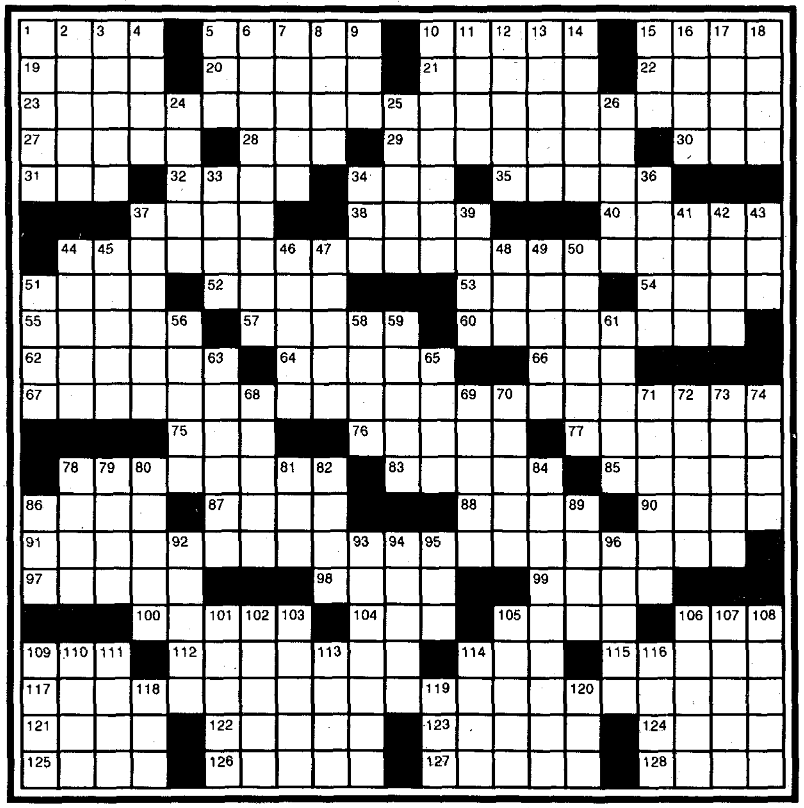
'OF THEY I SING':'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Society gals
5 Town of Veneto
10 Morning songs of Provence
15 Not quite closed
19 Inventive thought
20 "—— La Mancha"
21 Former Pac. alliance
22 Regulation
23 What Hirsch is?
27 The briny deep
28 Cratchit's son
29 Give off a glow
30 Gangdom gun
31 Just-bought
32 Joie de vivre
34 Fish feature
35 Old pal
37 Equitable
38 Duty list
40 Neural networks
44 How to find Howard?
51 Satisfied meow
52 Kremlin dynast
53 Prefix with phone or ton
54 Gate receipts
55 "—— to Live" (O'Hara novel)
57 WW II secret
60 Like some hosiery
62 Play start
64 Desolate
66 Export from China
67 Scarlett's lament?
75 Likely
76 Marketer's stop
77 Three-bagger
78 Least frail
83 One of a Churchillian quartet
85 Ancient Mariner's cry
86 Top-notch
87 Celebes ox
88 Suit to ——
90 Environmental sci.
91 Serenade to Stowe?
97 Punitive
98 ——-Coburg
99 Certain union abbrs.
100 Soprano Lehmann
104 Daystar
105 Oates book
106 Mayor before Ed
109 Leader before Hua
112 Milady's chamber
114 —— Lanka
115 Succored
117 Resembling amorous Brendan?
121 Founder of Stoicism
122 Glyceride
123 Wear the crown
124 Used the pool
125 Ramp sign
126 Billiards shot
127 Disco, Latino-style
128 Karenina

Down

1 French mustard city
2 Draw out
3 Moisten gently
4 Actress Thompson
5 Ovid's "I love"
6 City north of Frisco
7 —— a million
8 Weaver's need
9 Away from the job
10 Ghana native
11 Gavin Mac—— of "Love Boat"
12 Kind of training
13 "And —— in her eye": Scott
14 —— voce
15 "Exodus" hero
16 Freud's compeer
17 Seaweed
18 Breathing spell
24 Surreptitious one
25 Enlarged duets
26 Painter Matisse
33 Facial repair
34 Angelico, for one
36 "Fiddler" matchmaker
37 Failed to recall
39 Beggar's request
41 Spanish aunts
42 Readies the presses
43 Vital statistic
44 Sway suddenly
45 Harangue
46 Torah teacher
47 Oddly humorous
48 Inverted caret
49 Semiprecious stone
50 Worst, as an excuse
51 Carson's predecessor
56 Inward, in anatomy
58 Chow hall
59 Loads the hook
61 Gene Tierney portrayal
63 Sighting
65 Be familiar with
68 "——clock scholar"
69 Halloween option
70 Moor
71 Japanese-Americans
72 Astronaut's milieu
73 T.S. or George
74 Tattle
78 Inventor Elias
79 Have —— with (enjoy influence)
80 Of the kidneys
81 Miss Piggy, e.g.
82 Russian Reuters
84 Instruction
86 Slithery slayer
89 Defunct New York Indian
92 Lumpish drops
93 "Able —— I saw Elba"
94 Suburb's farther neighbor
95 Twilight, in odes
96 Type of nose or candle
101 Reservation pole
102 Oklahoma's second city
103 Does film-cutting
105 Lag behind
106 To a lower place: poetic
107 Labour leader Aneurin
108 Dropsy
109 Labyrinth
110 Author Haley
111 All: prefix
113 Turkish weights
114 New York stadium
116 "Casablanca" role
118 Kiltie's "not in"
119 Sounds of hesitation
120 Once —— lifetime



Solutions to last week's puzzles appear on page 104

troducing Firestone's S-211 Import Car Radial.

E'VE PROVED IT AROUND THE ORLD. NOW WE'RE BRINGING IT OME TO YOU.

stone's S-211 import car radial. With over 10 lion sold around the world, it's proved itself in in over 80 countries. And it's approved on the s of 14 leading international manufacturers. m Alfa Romeo and Audi to Toyota and Honda Volkswagen and Volvo.

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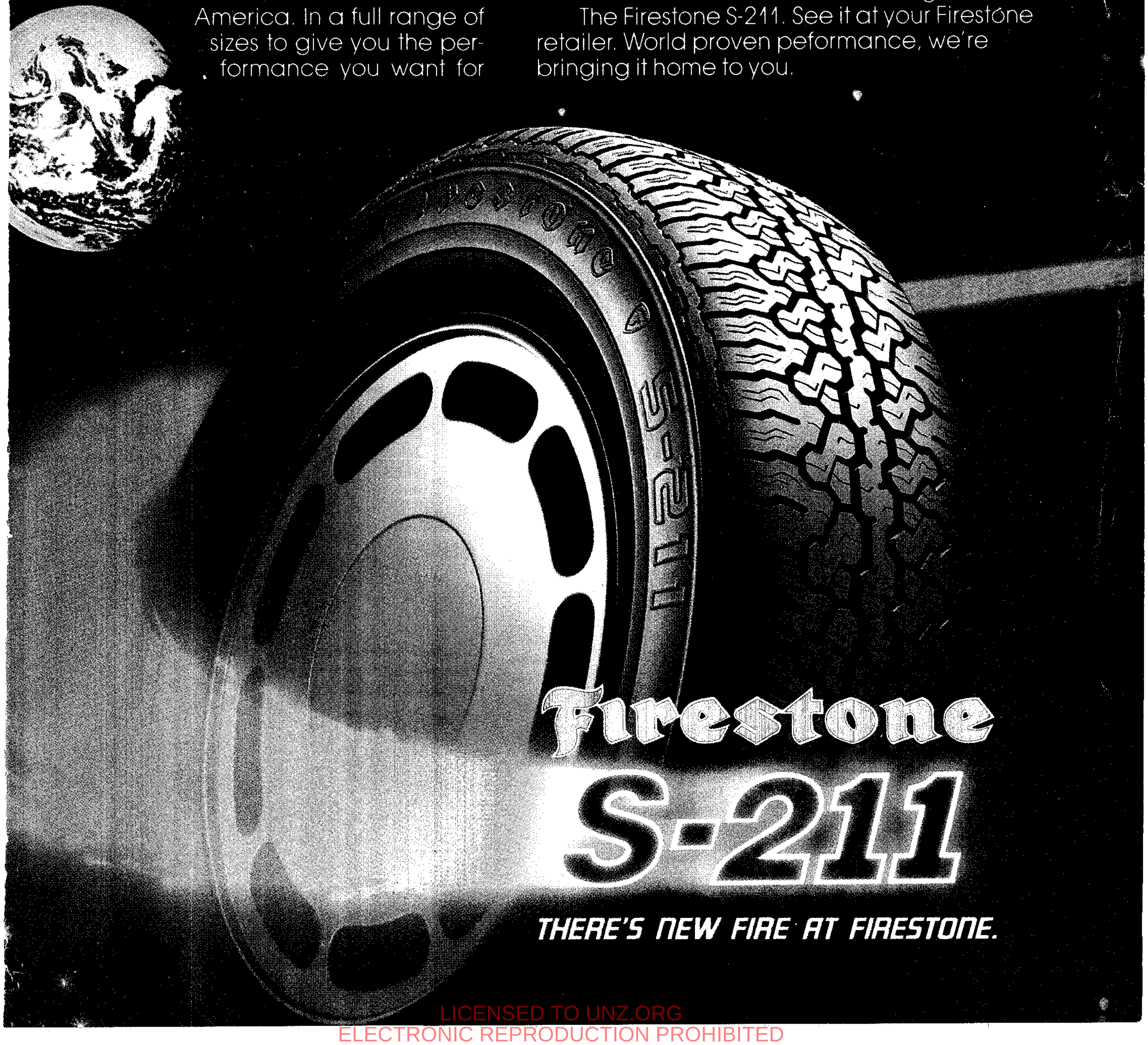

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(THIS IS NOT
A MISPRINT)

You read it right! That really is the sticker price of the new Nissan Sentra, with room for five, surprising performance and sleek, trim styling.

Sentra also gives you front-wheel drive for traction, rack-and-pinion steering and front stabilizer bar for precise handling, maintenance-free battery, rear window defroster and lots more you wouldn't expect at this low, low price. That's major value.

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The new Nissan Sentra. Only $5399* but lots more than just basic transportation. And that's what Nissan value is all about.

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*Mfr.'s sug. retail price excluding taxes, title, license and destination charges.
**Use EPA estimated mpg for comparison, with standard 5-speed. Actual mileage may differ depending on speed, trip length and weather. Highway mileage will probably be less.

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